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filmindia

Diwali Number NOVEMBER 1942

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"drink Turmeric and be BEAUTIFUL"

That was in the olden days — now we have a surer method.

The quaint recipes for beauty, handed down from olden times, were part knowledge, part fantasy— and so at best were only partly successful. Nowadays we have great scientists working in wonderful laboratories to probe for us the secrets of health and beauty. Pond's Creams are a result of this scientific research. They do for the skin those things which science has shown are necessary for a lovely complexion.

POND'S COLD CREAM
should be rubbed gently into your face night and morning, and removed after a few minutes. It sinks deep into the pores, melts away oil and grime and provides essential nourishment.

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is greaseless and so can be used during the day. It smooths the skin and provides a thin film of protection against exposure to sun, dust and grime.

Pond's Creams

दिवाली फूलो फलो
सब जग गावे मंगल गाने
घर घर आवे दीप जलाने ... दिवाली
गोरी की गोद भरे रे दिवाली
आंगन आमोद करे रे दिवाली
गगन के तारे
फुलवा प्यारे
घर घर आवे दीप जलाने ... दिवाली
नैहरमें बाबुल की बगिया हरी हो
भैया और भाभी की जोडी बनी हो
बलमा हमारे
रसिया प्यारे
आये गोरी का मान बढाने ... दिवाली

Sushila Rani sings this song on the A. I. R. on the 8th Nov. 1942 on the Diwali Day.

It is recorded by
H. M. V. on Record No. N. 26115.

Song composed by : Pandit Indra.
Set to music by : Vamanrao Sadolikar.

NOVEMBER 1942

VOL. 8 **NO. 11**

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filmindia

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Editor: BABURAO PATEL

"India In Crisis"

Back in December 1940, when we first published the news that the producers of the "March of Time" documentaries had selected India as their next subject, we warned Mr. H. Maurice Lancaster, the Director of Productions, not to follow the time-worn practice of slandering India and wrote that Indians would be grateful if they only showed India as it is.

This production unit arrived in India in good time and was given all facilities by our imperialist Government to make a documentary film of our country and our people.

Even our great leader Pandit Jawaharlal Nehru, inspite of his proverbially short temper, posed for Yankee-Producer Maurice Lancaster and charitably switched on a few well-meant smiles.

Maurice Lancaster went round and "shot" our revered leader Mahatma Gandhi and many others speaking from all sorts of political platforms.

But the Yankee film director also travelled to odd spots and photographed some of our fakirs and sadhus to make up a story which would prove good propaganda for imperialist Great Britain.

That picture of "March of Time" is called "India In Crisis" and was released in July at the Empire in London.

Reviewing the picture Edgar Anstey, the well-known film critic of "The Spectator" writes in its issue of the 10th July 1942, as follows:—

"It is a fashionable refuge from clear thinking about India to regard that unhappy country as a phenomenon beyond human understanding.

"India In Crisis", March of Time's latest release, reveals such a superstitious respect for the mystery that all logic of Indian behaviour is here lost in the direst mumbo-jumbo.

"It is not that the scenes have been faked.

"They have been selected and edited to throw emphasis on the unsavoury character of religious rites which are represented as dividing the Indian community beyond hope of self salvation.

"The camera seeks out (with all the telling effect, it must be admitted, of a first exploration) the religion-tortured fakirs, the drab rituals of eating and of death, the inhuman barriers of caste.

"Even the gestures of the Congress speakers (there are many new and remarkable scenes of Gandhi and his followers) are made to appear irrational with the mute extravagance of all orations which have been photographed without benefit of sound recording.

"The film appears to be a somewhat self-conscious propaganda contribution from our American allies calculated to leave its audiences asking— **"What can the British be expected to do, faced with such a teeming eruption of sub-humans?"**

"It is surely a suicidal propaganda policy to attempt to offset American sympathies for India which may have taken an anti-British turn by making anti-Indian propaganda.

"In the course of the commentary of "India In Crisis", amidst the talk of a "religion antagonistic to Western standards of progress," we are informed that, "the daily life of the orthodox Indian is ritualised and regulated by a priestly tradition in which exist practices no European can understand."

This is what a good Englishman thinks of the film which the firm of a Jewish American millionaire produced to promote good feelings of international fellowship to win the present war for democracy.

This Yankee effort at slandering this ancient land and its people, proves that we were right and our great all-wise Pandit Jawaharlal Nehru was wrong when he so charitably posed before the Yankee cameraman.

It is surprising how the worldly-wise Americans, whose worthy President gives remarkably convincing and sincere fire-side chats on democracy and promises freedom to all people under the sun, could stoop to conspire with British imperialists to slander a nation which, despite its shameful shackles of foreign bondage, is daily shedding the blood of its people in the arid deserts of the Far East to keep the home-fires of freedom burning at least in the white man's home if not in their own.

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Cool, smooth skins — clear, beautiful complexions . You know these tennis-players must be Icilma gi Yes, they are girls who pin their faith in the fam four Icilma Beauty Aids, and laugh at our so-tryi to-the-skin climate.

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We never expect the ruling Englishman to be ashamed of such indecent outrages on a trusting nation.

"India In Crisis" is a repetition of many a similar slander heaped on us during 150 years of British rule.

But the average freedom-loving American ought to blush with shame to see a small capitalist clique playing the dirty game of British imperialism in slandering India.

Everyone agrees that we must win this war. One of the ways of doing so is by securing India's sympathy and the support of its people. Will the silly propaganda stuff like "India In Crisis' help the British to do that?

A few years ago, we would have agitated to get this dirty bit of film banned, so that our people might have been spared the pain of seeing in what scandalous light they are presented to the world.

But not so now. We want this film to be shown all over India in the very form it is shown in England and America—without any special doctoring being done to it to nurse Indian sentiment.

Because, we want our people to see exactly how they are being misrepresented to the other world and realize for themselves the extent of betrayal of the trust we have hitherto placed in our British rulers.

If this film succeeds in arousing in our people a sense of shame born out of their utter helplessness as slaves of foreign domination, we shall remain grateful to the Yankees for the good turn they did to us in presenting to the world "India In Crisis".

Mumtaz Shanti is again up to mischief in "Kismet", the latest picture of the Bombay Talkies.

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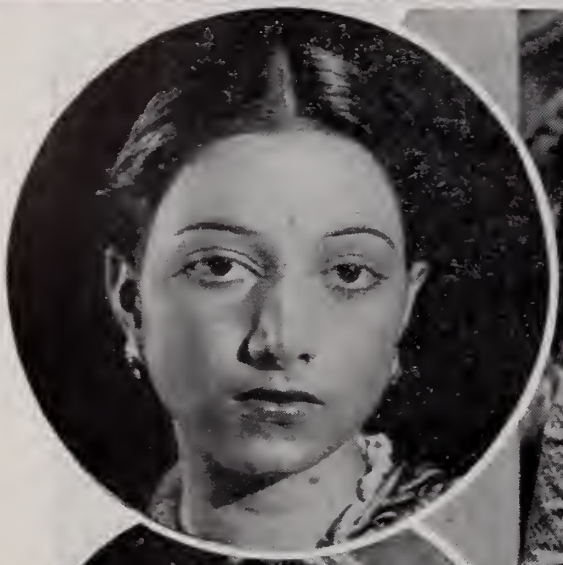
This Story of To day



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Directed
J.K.NAN

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PICTU

The Story of youth facing with supreme courage the shackles of ignorance and poverty.

ill be on the Screen To-morrow!

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ROUDLY PRESENT

TARA

ON THE FAMOUS INTERNATIONAL
"GONG OF SHIVA"
EN BY DEWAN SHARAR.

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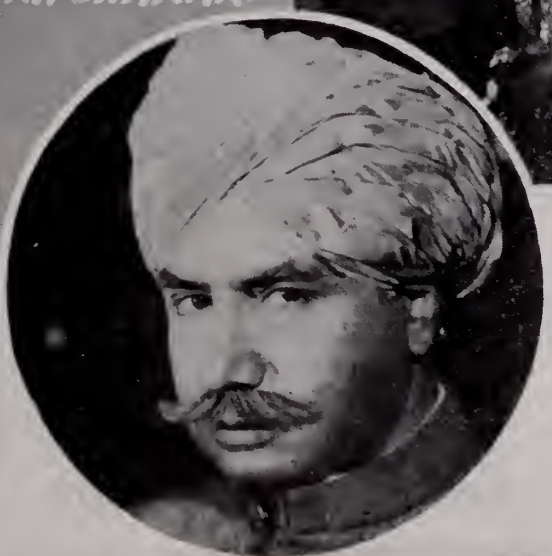

The story of Orthodoxy blindly groping to do its duty — creating a tension and throb which will live in your memory for all time.

... and now, CLEAR THE DECKS for

Kismet

BOMBAY TALKIES' *different* Picture

Ashok Kumar
— Dignified as always . . . but he's now Dynamite!

and

Mumtaz Shanti
— Simple as before . . . but she's now Scorchy!

And Here's More:-

SHAH NAWAZ
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David Abraham
Pratima Devi Haroon
V. H. DESAI,
MOTI
PRALHAD
Chandraprabha
Kanu Roy
S. Gulab

Producer: S. MUKERJI

Director: GYAN MUKERJI

Star - Studded, Action - Loaded Dramatic Thrill!

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

CHARITY OR PUBLICITY?

"But when thou doest alms, let not thy left hand know what thy right-hand doeth" (New Testament, Matt. vi 3.). Why did St. Matthew waste those wise words? Sjt. V. Shantaram, at least, has not read them.

I have just received a publicity bulletin from the Silver Screen Exchange, the new distributing company owned and organised by Mr. V. Shantaram, director, producer, film advisor to Government and what not.

Here is the bulletin:

"The famous film producer and director Sjt. V. Shantaram has formed a Trust with big funds which will be utilised to distribute free essential medicines to the poor and destitute and to educate the deserving poor boys with earnest desire to learn and be responsible citizens. One noteworthy feature of this Trust is that the distribution of medicine or scholarships is not to be restricted to any cast or creed; it will be available to all.'

That is the bulletin as I received with its mistakes and high sounding intentions. Note the words: "Big Funds' and "distribution of medicine or scholarship".

Assuming that these "big funds" will be utilised primarily in the City of Bombay, I thought that the million and odd poor of the city had got a windfall.

Shantaram had recently earned about three and half lakhs and had saved several lakhs previously when working in Prabhat. It was therefore safe to assume that the "big funds" would be in proportion with his huge savings.

On making inquiries, however, I learnt that the "big funds" trust consisted of a paltry Rs. 25,000/- and all the medicines and the scholarships to the poor were to be given from the interest earned on this fixed deposit of Rs. 25,000/-.

At 3% per annum, that amount would yield Rs. 750/- per year. May I know how many sufferers and scholars, Shantaram proposes to provide in those Rs. 750/-?

I would also like to know what happens to those twenty five thousand after the years of trust have been completed. Do they fall back into the old purse from where they came?

Are the people of Bombay, who are used to the overwhelming charities of the Tatas, the Wadias, the Jeejibhoys etc. running into millions every year, expected to applaud Shantaram for this miserly contribution under the camouflage of "big funds"?

While, I welcome Shantaram's action for giving away even this little bit, I condemn the attempt of the Silver Screen Exchange to use it as a publicity idea for Shantaram.

Does Shantaram expect us to erect a statue in his honour for doing something which we never expected him to do. Perhaps Shantaram himself didn't believe that he could really do this.

Anyway, believe it or not, he has done it and unless the whole of India knows about it, it would not be worth the trouble.

I am therefore informing the whole of India and

Baburao Pendharkar looks too good a Burman to let this girl pass unmolested in "Cash And Carry", the new comedy of New Huns.

...and NOW.. the STRAND

Bombay's latest luxury Cinema

Following the recent installati
the Aurora, City Light, Diana
the Prabhat, we now proudly anno
that the Strand has also inst

RCA *High Fideli*

ASSOCIATED BOMBAY ABC CINEMAS

The Trend Today is...

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Radha Rani once again graces the screen in "Mazaq" a social picture of Raja Movietone.

next time when the readers of "filmindia" talk of charity, let them not forget Shantaram and his "big funds" for the "poor and destitute" and the "scholarships".

STUPID AND PUERILE

Quite unaware of at least one charitable producer in the Indian film industry, the people who are running the present subversive agitation under the guise of a national rebellion, are appealing to one and all to stop going to the cinemas.

I can understand the patriots telling us not to see the foreign pictures as the earnings of these pictures benefit the foreigners. But that argument can not hold good in the case of Indian pictures, the earnings from which benefit a well-established national industry entirely composed of and run by Indians.

Perhaps to bring home their argument forcibly, some of these agitators threw a crude bomb on the 8th October into the auditorium of the New Empire Cinema in Bombay. Luckily nobody was injured but the explosion unnerved a lot of people and instilled a fear into our cinemagoers that even our show houses are not safe in these times.

Now this is all wrong and stupid. Firstly, bombs and violence are not a part of our creed for the national fight. The Indian National Congress has wedded itself to non-violence even in a rebellion and right from the reverent Mahatma Gandhi, all leaders have condemned the present methods of violent persuasion which the agitators are at present practising.

Who doesn't want independence in this country and who doesn't want to get rid of the foreign domination? Everyone! But the present methods in vogue are actually doing us more harm than good.

We are giving our foreign rulers a chance to justify their cruel repression, by sabotaging public services which primarily belong to us and not to the Britishers.

The misguided saboteurs seem to forget that every rail from a railway track or every telegraph pole that is pulled out has been paid for with the Indian money. The British didn't get any money into India to put the country into shape. It has been the other way round.

The present sabotaging activities, therefore, amount to burning one's own home to light a neighbour's fire.

If these agitators think that by such methods, the British people will be coerced into giving us independence, they are under-estimating our foreign rulers. Brushing aside the justice of our demand, they will quickly seize the opportunity of these illegal activities to bring out the rifle and do some practice shooting with the sons of our soil at the other end of the rifle.

Besides, this is not the time to embarrass, and so helplessly, the British who are fighting for democracy —at least some sort of democracy which is shades bet-

Mazhar Khan is always in unison with the roles he plays. Here he is as a horse-shoesmith in "Yad".

Scented, as with the Blossoms of Spring!

BOMBAY TALKIES'

SONG—DANCE—DRAMA

Starring the Nimble - Toed

MUMTAZ SHANTI

and the Nimble - witted

ULLHAS

with

Mumtaz Ali,
Pramila, Suresh,
P. F. Pithawala,
Jagannath

Screen Play and Direction by
Mr. AMIYA CHAKRABARTY

Basant

Dialogues: J. S. CASSHYAP;
Cameraman: R. D. MATHUR;
Sound Engineer: M. I. DHARAMSEY;
Film Architect: L. H. CHORIDIA ;
Dance Director: MUMTAZ ALI;

Lyrics: SANTOSHI;

At **MAJESTIC**
CINEMA ... BOMBAY
And All Over India!

ter than what would be in wait for us were the Japs and the Huns to infiltrate into our country.

Why can't the Indians think seriously about these things and take patriotism seriously and not give us puerile exhibitions of throwing crude hand-made bombs in theatres, post-offices, railway compartments and other odd corners!

Can't we make it hot for the British after we have won the war? We hate our British rulers cordially but we hate the Japs and the Nazis more. Let us, for the moment, choose between these two hatreds and support the British through this war purely in self-defence.

POSTAL INEFFICIENCY!

The riots and arson, at present rampant all over the country, have given some more excuse to our postal service to be more irregular. Not that our postal department was ever very efficient during the normal times, but just at present some of the postal employees seem to be going to their daily work leaving behind their honesty in addition to their efficiency.

Subscribers from different parts of India have been continuously complaining about non-receipt of their monthly copies of "filmindia".

At our end, every care is taken to despatch all the copies after a very strict supervision. And yet for some mysterious reason, several copies don't arrive at the other end from month to month.

Zahur Raja is becoming more and more enterprising every day. Just at present he is producing and directing "Mazaq" for Raja Movietone.

Neena, sweet as ever, makes a rare hit in "Ek Raat", the Shalimar maiden picture.

Yes, we complain regularly to the postal authorities, but in the last five years, they have not traced a single missing copy with all their detective intelligence.

We are very sorry, we can not replace the lost copies, because in these times we can not afford to print extra copies, and many readers who are even prepared to pay again for the replacements can not be supplied by us.

The only thing we can do is to curse the postal department and its darned efficiency.

BOX-OFFICE BAITING

Sushila Rani's article about kissing on the screen to lend more realism to our pictures seems to have been swallowed by a large majority of people.

A few, however, have complained bitterly saying that a girl, and a beautiful girl at that, should have been so indiscreet about a subject which strains at the personal morality of our people.

I, personally, can't see anything immoral in kissing. I can, however, understand some hygienic objections in individual instances. Kissing has been a very ancient institution, and some of those very people who are wailing over Sushila Rani's supposed indiscretion, may have been perhaps willing victims of an impulsive, unconscious kiss in the dark hours of the night but

LOVE'S REWARD IS LOVE!

But Sometimes It Is

SACRIFICE

and in Sacrifice lies GREATER GLORY says this

IMMORTAL FILM

M. P. PRODUCTIONS'

JAWAB JAWAB

Direction: **P. C. BARUA**

Starring: **Kanan, Jamuna, Barua, Ahin, Devbala, Jahar, Ganguly, Ranjitroy and others.**

Music: **KAMAL DAS GUPTA**

A Supreme Release Now Showing to Overfull Houses

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Particulars from: SUPREME FILM DISTRIBUTORS, 85, Main Road, Dadar, BOMBAY

Await:- M. P. Productions' Next Big Hit

HOSPITAL

Featuring:-

KANAN and JYOTI PRAKASH

Director:- **Sushil Muzumdar**

raiyya, a "Baby" till yesterday, now stars in "Ishara" the maiden social picture of D.R.D. Productions.

ven't the moral courage to confess its comforting ace in the broad daylight.

To such the following incident may prove shock- news:

At a cinema in Durango. Colorado, the manager cked his theatre by offering each male patron a free s from an usherette.

That is an idea for our premier showman Keki dy, the Western India Theatres Chief, whose enter- ing spirit is today the talk of the town.

This is a good box-office baiting idea which some our producers may well use to turn failure into suc- s.

SHOWMAN'S SHOW

That brings to mind this man Keki Mody. the stern India Theatres chief. Keky Mody's is truly rilliant romance of our industry. It is shades more morous than the synthetic romances which our een keeps doling out from month to month.

Keki Mody suddenly jumped into front-page head- s last month when he outbid the supposedly un- table Shantaram and purchased the National Stu- s, for a little over eight and half lakhs.

And yet twenty years ago, Keki was just an ordin- operator with the travelling cinema which his elder ther Sohrab Mody—producer of "Pukar"—owned. Later, Keki became the manager of the Excelsior Cinema in Poona.

With this actual experience in showmanship as his background, he soon associated himself with the late Mr. Abdeally Moosaji and very soon Keki Mody was in charge of several cinemas.

From this beginning was formed the now well-known Western India Theatres Ltd., controlling nearly 30 theatres in different towns in India. After the death of Mr. Abdeally, to whose reverent memory, Keki is still grateful, the business of the Western India Theatres boomed up giving Keki an undisputed position as the most influential and efficient showman of Western India.

A rough-cut, kind man, though Keki sounds a bit too jarring in his personal talks, he is still a very shrewd man of business who has all the leading Indian producers at his feet begging for release dates at the principal theatres controlled by him.

We shall watch with great interest Keki's new essay in the field of film production and while we realize the stupendous risk which he has undertaken, we hope he wins through as successfully and triumphantly as he has done in film exhibition.

AMBALAL'S CROWDED LIFE!

Talking of pioneers reminds me of another go-getter whom. do what you like, you cannot pin down to one steady activity.

Shahu Modak seems to beat Shobhana Samarth in grace in "Shobha", a Wadia picture.

Which of you have never dreamt of being beautiful, glamorous, attractive; of men clustering round you begging for a smile! Every woman envying you and following your lead! Ah! are we not prone to such dreams? But alas, one look in your mirror and you turn away in disgust, your dreams are shattered! Your figure shows the ravages of age, illness, motherhood and thousand other calamities! It seems dame fortune will never smile for you again!

Take heart, Ladies. Here is — GYNEXIFORM SALVE No. 3 — your dream saver. No matter what you have tried before, no matter how flat, sagging, pendulous or unwomanly your bust line, GYNEXIFORM SALVE No. 3 can transform it into a dream of youthful loveliness — safely, easily, effectively!

GYNEXIFORM SALVE No. 3 is standardised to contain per jar: 75 MGM. OESTRADIOL (the new synthetic bust beautifying FEMALE HORMONE which is EIGHTEEN TIMES STRONGER than ESTRIN), equivalent to 6,000,000 International Benzoate Units: 200 MGM. of synthetic VITAMIN E (di-a-tocopherol acetate): 2,00,000 International Units of CALCIFEROL (synthetic vitamin D): traces of "CATALYTS" in the proportion of mineral micro-elements of the body.

No longer need life pass you by. No longer to be labelled "wall-flower." You can face your critics with your head held high for you know "Gynexiform Salve No. 3" will never let you down. A "GYNEXIFORM FIGURE" will stand upto any competition and come out the WINNER!

More women use — GYNEXIFORM SALVE No. 3 than any other "figure restorer." It is so easy to use—so dependable — that women find it a "must" among their beauty preparations.

Go ahead, Ladies! and conquer the world now that GYNEXIFORM SALVE No. 3 is your "Glamour Guide." Be the envy of women and the darling of men.

If you want to click in society, my Lady, send for a jar of GYNEXIFORM SALVE No. 3, today. It only costs Rs. 15.

"HOW TO BE HAPPY THOUGH MARRIED"

"Marriage is a Science," says Havelock Ellis. "and whoever is not conversant with the physical basis of this science should not be surprised if an unhappy marriage or divorce results." A noted solicitor whose practice is largely concerned with matrimonial cases, has given it as his opinion that as many as 80% of marriage unhappiness and divorces are due to ignorance of the scientific physiological and psychological principles involved in wedlock relationship.

This "privately printed and circulated" book contains everything the ignorant, inexperienced just married and the married might want to know to enjoy the acme of wedlock felicity.

It is a daring new book, brimful of naked truth, unashamed facts, frank discussions and hundreds of daring, original illustrations. Nothing like it ever published before in any language or anywhere else in the world. No description can give you more than a slight hint of the value of this "privately circulated." daring book; the only way to know more about this book is to ask for DETAILED FREE CIRCULAR DESCRIBING "HOW TO BE HAPPY THOUGH MARRIED" before ordering it.

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This man also would have gone to the unknown ave, seeing that so many coming from Kathiawar ery day are lost in the sweeping crowds of the city.

But Ambalal J. Patel, the Central Camera chief, is t the type who could be easily stopped once he makes his mind to do something new.

Ambalal, as a youngster, began climbing from the st of a door-keeper at a small wayside cinema in ujerat. From that little doorway, he watched the ovie flickers and started planning his own career. e burned to know the secrets of film-making and came wn to Bombay with the proverbial bedding to lay wn his tired bones at the end of the day.

Yes, in the beginning he got mighty tired knock- g round the city for a billet till he landed himself the Sagar Film Co. as a cameraman.

Constantly progressive, Ambalal was not expected be sticking himself behind a camera all his normal e. He got out to organise the Central Camera Com- ny, a firm that has truly become the pivot of many pioneering project in the field of educational and ltural films.

With the help of the local provincial government, nbalal has got over 600 portable projectors busy all er the countryside showing educational features to r villagers and bringing into their life more under- nding and sunshine.

Not content with this, a couple of months back, he ew his weight with Bruce Newberry of the Indian ovietone Newsreel, our first newsreel company, and s actually taken up the execution of bringing home e various news from far and near and showing it on e screen.

Ambalal has divided the country into six news ntres and at each of these places he has a well train- shooting unit always ready to go into rapid action bring home the news—be it a lecture of a rebel der or a sermon of a red-tape official.

Bringing home the news on celluloid is not as easy publishing a daily paper, where news keeps pour- in whether you like it or not. The movie news- n needs more tact and enterprise and incidentally re imagination to capture the news and present it the most acceptable form. Under Ambalal's per- nal supervision, his different units work with an effi- ncy that has already surprised many.

Yes. Ambalal Patel is leading a crowded life— king money all the time but when he is not doing he is busy producing newsreels or educational films ich, whether one admits or not, will prove immensely neficial to the country in general.

E SPORTING EXHIBITOR

That you can also make money in many other ways n by producing films and newsreels, was proved the er day by Mr. S. G. Bhopatkar and his irresistible ngest son H. S. Bhopatkar of Bhopatkar Theatres, en they managed to land Rs. 41,000/- and odd, a h of the treble pool collection, at the Poona Races.

Bhopatkar and his son are primarily exhibitors having several cinemas in Bombay under their control, but they take such an active interest in the Sport of Kings, that they have turned the turf into a lucrative showhouse.

During the last Bombay Racing Season, the Bhopatkars landed the Treble Pool six times and the Double Pool eleven times. That is some record of profit-making in racing.

Now, Bhopatkar has decided to tell his secret of success in racing and he is busy writing a book about how he takes the big pools away so many times.

I am sure it will be an interesting book to all and a profitable one to many.

FAMOUS CINE LABORATORY

We have got the news that Mr. Shiraz Ali Hakim, the enterprising proprietor of Famous Cine Laboratory, Bombay, has acquired a huge plot of land at Mahalaxmi in Bombay to construct an uptodate and modern film laboratory.

This new laboratory will be unique of its type in the country, and will have equipment for processing 35 m.m. and 16 m m. films, useful both to the amateurs and to the professionals.

Sadhona Bose, charming as ever, comes again on the screen in "Paigam" a social picture of Amar Productions directed by Mr. Surendra Desai.

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NEWS

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Indian Movietone News

proves that the men behind this Organization know what the Indian Cinema-goers want.

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YOU WILL HARDLY BELIEVE—

That Sardar Chandulal Shah flew into a temper when he saw that Director Barua produced a better trash in "Jawab" than he could manage in "Shadi" and "Pardesi"—The eighteen thousand odd rupees which "Jawab" collected at the Imperial in the first week kept the Sardar wondering whether he should give up cotton speculation and rush back to film-production.

That Directors Jayant Desai and Chaturbhuj Doshi apologised profusely to Sardar Chandulal for producing "Shadi" and "Pardesi" and promised never to repeat the mistakes again. And in return Sardar Chandulal generously agreed not to hire Barua to add some new specimen to the Ranjit treasure-house.

That Distributor Chunilal Desai is furious because he is not appointed the Minister for Evacuees seeing that he has been looking after that beautiful Bengali evacuee', Leela Desai, so well.

That Leela Desai has responded so well to the delicate care of "Chacha" Chunibhai, that she now looks like the "Govalan of Gujerat".

That refusing to be beaten by 'Chacha' Chunibhai, handsome debonair nephew Bulbul Desai is handling another charming 'evacuee' problem in Sadhona Bose. With Sadhona saying: "Bulbul surprises me with his intelligence".

That, not to be outdone by his brother, Virendra Desai, another worthy scion of the distinguished Desai family is reported to be grooming Nalini Jaywant to stardom from day-to-day by fresh publicity.

That all these family activities compel old Chimanlal Desai to put himself into cold storage for the present, having no outlet for his own artistic emotions.

That Director Shantaram refuses to be robbed of his morsel of publicity even in his personal charity and has therefore agreed to throw a few crusts in the way of the million poor of the city.

That Director Shantaram could not digest the rotten lunch which the Rotarians gave him and hit them back pointing at their overflow of money, while forgetting his own.

That Director Shantaram blushed red when he had to admit "filmindia's" good work for the Indian film industry.

That producers Chandulal Shah and Jamshed Wadia got the blues seeing Shantaram blushing red.

That Ex-film man, Akbar Fazalbhoy could not understand this change of colours on normal human faces considering that 'filmindia' was proving a good medium for R.C.A. advertisement.

That producer-distributor Baburao Pai has decided not to chaperon any more young girls in their teens and groom them for film stardom. His last essay in this field being frustrated by an attack of laughing hysteria, compelling him to take the girl back on a stretcher to Nagpur.

That Producer-artiste Baburao Pendharkar is compelled to run down to Bombay to acquire the Burma evacuee atmosphere to pick up some realism for his new picture, "Cash And Carry', in which the problem of the Burmese is being tackled. The Burmese girls in Bombay declaring Baburao Pendharkar as: "not at all a bad man'. Who ever called him a villain? Not we!

That the Gujerati 'Sisters' of Bombay have decided to lead a deputation to Director Vijay Bhat, asking him not to produce "Ram-Rajya", remembering well the number of congratulatory functions they had to attend to hear Vijay Bhat's lectures on why he produced "Bharat Milap".

That after Sushila Rani's tactless exposure of Pandit Indra's lack of adventure in the realms of kissing, Panditji is reported to have bought a lipstick to mark his face every morning to convince the studio colleagues that girls kiss even him.

That the news that Producer Jamshed Wadia tried to secure the previous post of Shantaram in the Film Advisory Board, and was refused. is entirely false.

That Producer Wadia is too busy producing 'Ekta' and 'Dukta', be they in Sindhi or Singhalese, to hit the headlines as a pioneer even if the pictures don't pay their way.

That 'Gentle' Jamsned Wadia is very much hurt that the Rotarians did not invite him to lecture and conferred the honour on V. Shantaram, for whose appointment on the Film Advisory Board, Jamshed thinks he is entirely to blame.

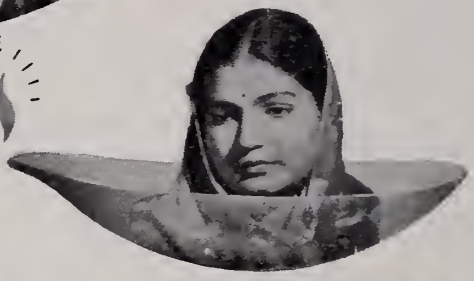
That the Rotarians have promised to rectify the mistake by inviting 'Gentle' Jamshed and serving him with "Dhan-Sak'.

With a Burmese atmosphere, Baburao Pendharkar gives new colour to the screen in "Cash And Carry".

Star illumination in Diwali

SHANTA APTE

SUSHILA RANI



VIMALA BAI

MASTER MANAHAR BARVE

VASANTI

G N. JOSHI

J.L RANADE

MASTER WATVE

SHAHU MODAK

'HIS MASTER'S VOICE'

That Bruce Newberry of Twentieth-Century-Fox, s wondering when the Government would confer knighthood on him, for inaugurating the 'National' Newsreel of India.

That Central Camera Chief Ambalal Patel would have an all-in bout with Bruce Newberry rather than let him take the plums of knighthood without a struggle.

That Ambalal Patel's educational films have succeeded in educating 400 millions in India, but failed in getting himself better acquainted with the English language.

That since Sushila Rani has become the new vogue in the line of personal secretaries, Shantaram and other producers are in search of beautiful products from the North, South, East, West.

That Producers Damle and Fatehlal are busy reading Marathi Weeklies to find out what their Ex-Partner Shantaram had done to them in twelve years of partnership.

That "Ten-o'Clock", the latest Prabhat picture, will open with a Zenana Show at ten in the night, as women are expected to be more sympathetic nearing the bed-time hour.

That Producer Shantaram will silence those who call him a stubborn mule by engaging Shanta Apte, for his 'Shakuntala'. This picture is expected to be shot in an air-conditioned atmosphere to maintain the mental equilibrium of both the director and the artiste.

That Producer V. M. Vyas was roughly handled by his coolies when he wanted Shanta Apte to work overtime for retakes.

That according to Producer-director Kardar, Mehtab is the Helen of Troy and the spirit of eternal beauty.

That we shall see this 'Spirit' bottled up and sealed in 'Sharda', the maiden effort of Kardar Productions.

That Producer D. R. D. Wadia is busy circulating hoaxes about "The Rat and the Mirror", forgetting to place the mirror before himself.

That Producer D. R. D. Wadia thinks that by virtue of his tall figure, he has every right to indulge in tall talk, refusing to take the 'Ishara' from film critics.

That Director Nanda and Dialogue-writer Madhok are convinced of the going being good as long as 'Ishara' is under production.

That the famous novelist Dewan Sharar cannot still believe that he can write a story in India after so many years in England though he has sold 4 stories in 8 months.

That film-actress Neena, missing the garlands from the public, seemed to have been consoled by the flowers thrown round her neck by the studio extras at the Muhurat Ceremony of "Mun-ki-jeet".

That the directors and stars of Bombay Talkies will sadly miss the bubbling personality of Rai Bahadur Chuni Lall, garlanding them at the gates of the 'Roxy' now that the irresistible Rai Bahadur is reported to be leaving Bombay Talkies, leaving the garlanding to be done by Devika Rani.

That debonair Benjamin Guy Horniman of the 'Bombay Sentinel', would welcome this change and flash out: "B.G. Garlanded by Devika Rani At The Roxy". So what!

That Producer Yusuf Fazalbhoy has gone on a vacation to Ootacamund to enjoy a well-deserved rest after the herculean labour of closing down the production of the National Studios.

That after his signal "success" in "Roti", Director Mehboob has decided to throw in his lot with Distributor V. Shantaram to prove the solidarity of "Akhand Hindustan".

That Speculator Maneklal Chunilal fell in love with Shantaram's new Beaufort Suit and begged of him, to take over the Swastik Talkies.

That Business-man Shantaram, who now distrusts everyone, intends to secure a legal binding through his solicitors, with Jayshree, his second wife, in case she goes back on her word.

That Editor Baburao Patel is reported to be more busy training his new Secretary Sushila Rani than writing "filmindia". It is said, that the recent reviews of "filmindia" are the reflections of the reactions seen on the beautiful face of Sushila Rani.

Mujumdar and Monica have a tense moment in "Bhakta Surdas," a Ranjit picture.

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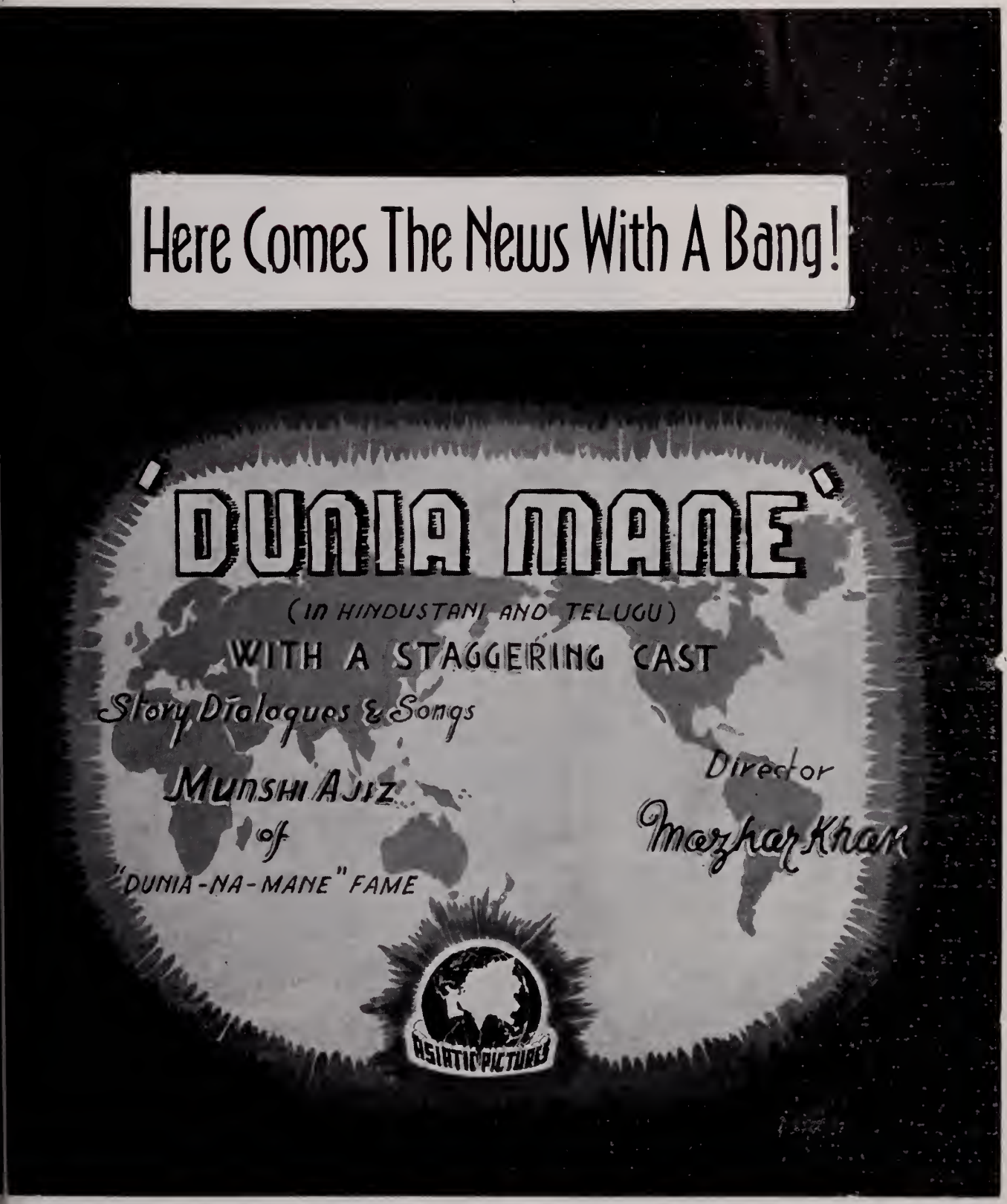
ESP THE MARK OF EXCELLENCE

NIRMAL KUMARI—

This Kardar starlet with a beautiful voice plays the all-important role in "Sharda", the first social picture of Kardar Productions, which will be on the screen very shortly.

All Sunshine and Smiles — In
"YAD"
DIRECTOR
MAZHAR KHAN
Starring
MAZHAR KHAN
VEENA
SATISH
AZURIE
SHAHZADI
INDIRA DEVI
CHANDA
HADI
ASIATIC PICTURES

ASIATIC


Here Comes The News With A Bang!
'DUNIA MANE'
(IN HINDUSTANI AND TELUGU)
WITH A STAGGERING CAST
Story Dialogues & Songs
MUNSHI AJIZ
of
"DUNIA-NA-MANE" FAME
Director
Mazhar Khan
ASIATIC PICTURES

PICTURES

OUR REVIEW

Barua Produces Stinking Trash!

"Jawab" Songs Attract Crowds!

Kanan And Jamuna Compete In Acting!

Director P. C. Barua is one of the very few intellectuals we have in our film industry. Some of his previous work has been so classically intellectual and individual in its presentation, that every time one goes to see a Barua picture, he has to approach it with respect and expectation of a new experience.

After seeing "Jawab", we are forced to the conclusion that Barua is fast degenerating not only in his art of direction but also in his intellectual conception of life and its various facets.

"Jawab" is a matrimonial tangle of a rich zamindar. And in this tangle, which is boring throughout, Barua has tried to insert a tiny social problem probably to give the picture a little more purpose and lend himself an excuse for producing it.

A rich young zamindar called Kumar by his servant, has had a brain shock and is shown as suffering from lapses of memory, with the result that he indulges in several idiosyncrasies characteristic of the rich and these exhibitions are harnessed to provide some weak, tasteless humour from time to time.

WHAT A HERO !

Manoj Kumar, the young zamindar, looks an emaciated specimen of a human being, with an ugly, bloated face, heavy sleepy eyes and a skeleton of a body that would bring disgrace even to a chronic consumptive. In addition to all these defects, he has a soft shocked brain which gives his behaviour an unmistakable air of stupidity.

All this man has got, as shown in the picture, is money, inherited from his father who, we are asked to believe, was a sort of a Raja.

Does Barua wish to tell us that this erratic young man, because of his money, attracted two sweet-looking damsels so much that both fell desperately in love with him and one of them sacrificed her love to make the other two happy?

It is a bit of a strain to any one's rational imagination.

Manoj Kumar is on his way to Allahabad for medical treatment and there he is to stay with his betrothed Reba, the daughter of a retired Government officer.

However, through a very unconvincing coincidence, he gets down from the train at a wayside station and meets Meena, the granddaughter of the Station Master.

J A W A B

Producers:	*M. P. Productions*
Language:	*Hindustani*
Photography:	*P. C. Barua*
Music:	*Kamal Dasgupta*
Sound:	*J. D. Irani*
Cast:	*Kanan, Jamuna, Debbala, Barua, Ahindra Chowdhury etc.*
Released At:	*Imperial, Bombay.*
Date of Release:	*10th Oct. 42.*

Director:

P. C. BARUA

And now begin some of those idiosyncrasies which only the idle rich can inflict on our long suffering society. Manoj Kumar can't take his meals unless a girl is sitting by his side. Manoj Kumar can t get sleep unless a girl lulls him to sleep with a song. And so on, till Manoj thoroughly bores every one in the audience with one stupid thing or another.

The victim of all these eccentricities is Meena and we are told that she has fallen deeply in love with this fool at the very first sight.

Tell us another Barua.

This stupid affair goes on endlessly till every one's patience is worn out. It is all about, who should marry this half-crack son of the idle rich—whether it should be Reba the sophisticated daughter of another social snob, or Meena, the rustic, all-trusting village angel loving a man for his own sake, even with half the side of his already useless brain not working.

It goes on like this through thousands of feet till Reba suddenly surrenders her claim on Manoj and brings together Meena and Manoj. We think Reba had the best of the bargain in tearing herself away from the soft-brained, good-for-nothing scion of the idle rich.

BARUA FAILS

With such a thin story material Barua has tried to make a picture and failed to do so. For P. C. Barua it is a miserable failure and inexcusable.

Barua has himself acted the role of Manoj, thinking perhaps that no one else would have suited the role better than he. Barua does his work well if you forget your quarrel with the original conception of the role.

Kanan and Jamuna give very nice performances and very good music in addition.

The picture has some very attractive songs which prove popular with the people and incidentally attract the crowds.

The photography is poor—interior shots suffering badly from lack of sufficient lighting.

As a picture there is nothing to enjoy in "Jawab" and its music can be better enjoyed by buying a couple of gramophone records. The picture bores one stiff and long before the interval one should be prepared to nurse a bad headache.

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CLOSING DATE, NOVEMBER 20th.

N.B.—**The Entry Fee is Re. 1 per Entry Square.**

Every two Re. 1 Entry Squares submitted by the same entrant entitles the latter to one "Half Fee" Square. The Square below is for practice purposes only.

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FOR FULL PARTICULARS SEE
THE ILLUSTRATED WEEKLY OF INDIA
of November 1st or 8th

CLUES ACROSS

1. The five figure First Prize is one good "————" for entering this Competition
5. Drop falling from the eye
7. Whole
8. Uncooked
9. Bet
11. Common alcoholic drink made from grain and hops
13. Often does more harm than good when person is heated
15. Writing implement
17. Burn to charcoal
19. Boy
20. How tiresome fond parents sometimes find other people's children who this!
21. Even dutiful daughter is usually resentful when parent this her marriage
22. Coco-nut fibre, used for ropes, matting, etc.
23. Husband's this is usually faithful wife's also
27. Soldiers
30. Deep cut or wound
31. His marrying a shrew has cured many such a man
32. In taking a house, snob is usually much influenced by its this
33. People who do this a lot often tend to be absent-minded
34. Few things can this the average man so much as a guilty conscience

CLUES DOWN

1. Colour
2. Give attention, or be present at
3. The edge or border of anything
4. Freshly bought, not worn
5. Ditch used by soldiers under fire
6. You hear with this
10. Being able to this somebody often makes small-minded man feel very important
11. Clever liar is often very hard to this in argument
12. Put in good condition
14. Noisy this is apt to make one edgy when one is trying to sleep
15. Beware of rivals who this!
16. Person who does this unduly often has weak character
18. Put or keep out of view
21. Woman is often apt to this her man unduly through being over-fond
24. Jumbled spelling of *oases*
25. Bad this is poor excuse for driver who has accident
26. Usually makes woman more excited than it does a man
28. Sash worn by Japanese women
29. Box of matches catching fire in your hand is apt to give you this
30. Over-studious youth is often surprisingly irresponsible when he gets this

COPIES AVAILABLE FROM ALL NEWSAGENTS

Editor's Mail

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Kr. Asad Ali Khan (Khurja)

Do you think that actors and actresses take part in politics?

Yes, in studio politics which all boil down to one thing: hooking the producer.

Amrit Pal Gupta (Roorkee)

Who is the youngest star on the screen?

Now that is a difficult question to answer as I have no personal attachment for any of them. But Ahmed Abbas says Baby (Snehaprabha) Pradhan is the youngest. She should be in her thirties. Director Nanda says "Baby" Suraiyya is a child. She looks twenty. The Ranjit folks think Vasanti to be the prize-child of the screen. She knows all that a woman twice her age should know. There is another "Baby" Indira who looks anything but a baby. I am wondering why Producer Gvalani does not call his star Baby Leela Chitnis.

Jagdish Prasad Saxena (Jaipur)

Extremely fascinated by the beauty of Neena in "Ek Raat", I want to present her with one gold ring along with a photograph of mine?

Drop the photograph and send the ring. As long as it is gold, no one worries who sends it.

D. Prasad (Lucknow)

Will you kindly allow me to meet your new charming secretary personally?

No. I don't waste my kindness on persons like you.

D. Y. Yadgiri (Sholapur)

They say that Kusum Deshpande is good to look at only on the screen?

Never mind what they say, Baburao Pendharkar doesn't think so. He thinks she is good at all times, otherwise she wouldn't be doing a good role in his new comedy, "Cash And Carry".

G. Massand (Shikarpur)

How many film actresses have had love marriages so far?

None. Most of the marriages amongst the screen folks are financial arrangements. Our heroines dissipate so much love during their working hours, that they have none left for their husbands who are at best worms that never turn.

R. N. Murthy (Bangalore)

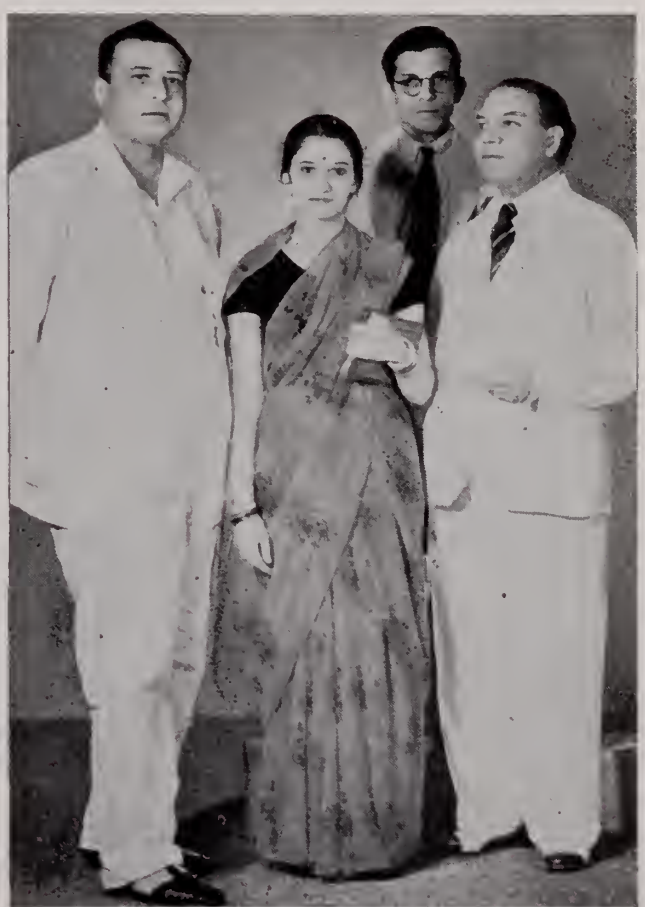
Where is that old Director Ezra Mir now?

He is now the producer to the Film Advisory Board and working in Shantaram's place--producing war shorts which don't help the war—but help Mir and a score of others.

Magan Gordhan (Pretoria)

I heard that Shanta Apte had an accident while shooting "Zamindar" of Pancholi Art?

Shanta Apte has had so many accidents—of different types—that it will be news when she works through a picture without any accident.



Snapped in the "Our-Gang" fashion, here they are: Baburao Patel, Sushila Rani, R. R. Patel, Advertisement Chief and Dewan Sharar, the famous writer now busy on Shantaram's "Shakuntala".

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●

Director :

Virendra Desai

●

Story, Dialogue and Screenplay by :

K. B. LALL

●

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Nirmala is being groomed for stardom by Produeer Kardar in "Sharda", his first social picture for Kardar Produetions.

Can you deseribe the life of the average film aetor?

Dawn in a strange bed—breakfast in the nearest Irani restaurant—cigarettes on tick—bath onee a week—three changes a day in loud coloured eostumes—Hazeline Snow coatings six times a day—stupid, silly look of self-importance all the time—whistling "Khazanchi" tunes in buses to attraet the attention of girls—tiny mirror in poeket with a comb for company—empty purse and yet condemning all good food unless eooked in ghee from the Punjab—unknown father always a zamindar and banker—evening in elub as drinking guest of some poor fish with money—free lift to a new bed every time—occasional appearanee on the raee eourse in shark-skin suit, trailing fair maidens—working in small roles in pictures but making the biggest noise outside—disappearing at intervals into the wilds of the Punjab to give city creditors a chase. That is how the average film actor lives. Those who have attained stardom tone down a bit after securing financial stability.

Miss Krishna Talwar (Deolali)

I read "filmindia" about twenty times a month and still I am not satisfied?

You are a difficult girl to please. If you don't like the mag why not stop reading it. I am, however, obliged to you that you give me a more than fair deal in reading it twenty times. I am sorry I can't satisfy you.

Minoo Todiwalla (Surat)

How often do you go to the pictures?

As often as the produeers eommit the mistake of produeing one.

Who are your favourite filmstars and directors?

I have no permanent favourites, beeause I am a very unpopular person and ean't be relied upon to write sweetly about these people all the time.

Which daily newspaper earries the best film eriticisms?

None in India, beeause they earry a lot of film advertisement. Newspaper erities are paid pipers and our producers always call the tune.

Narendra Singh (Ajmer)

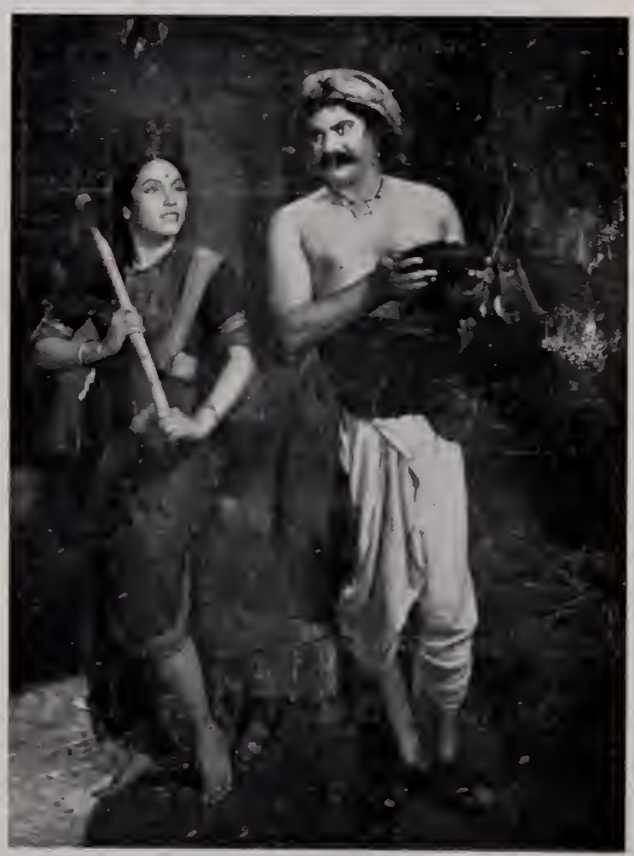
Who is the hero of Mr. Surendra Desai's "Message of the Lips"?

That name has been changed to "Paigam" and Surendra acts the hero opposite the ever charming Sadhona Bose

V. K. Fazhur Rehman (Bangalore)

How is that you don't review all the pictures which are released in Bombay? Do you at least see them?

Yes. I see all the pictures, good or bad but only review those which I feel are good enough to be seen by my readers for one reason or other. Some



Lalita Pawar and Baburao Pendharkar make "Damaji" a highly emotional drama of New Huns Pictures.

Here is Laxmi's Big Line-up

The film which every Patriot would be proud to wait for

LAXMI PRODUCTIONS' 2nd BIG HIT

MERA GAON

(or MY VILLAGE)

Starring : Hansa, Jairaj, Chhayadevi (of Vidyapati), Jagdish, K. C. Dey, Moti, Majid, Agha.

Director : **PROFULLA ROY**

KADAMBARI

Starring : **SHANTA APTE**

Particulars From :

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87, Main Road, Dadar.

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INKAR

Lila Desai & Pahari Sanyal with Suvarnalata, Jagdish, Sunalini, Vimla Vasishta, Agha, Majid.

?

(Title to be announced later)

Starring the one and only Shanta Apte for the first time with Pahari and ONE MORE starring LILA DESAI.

pictures, I review because they are widely advertised and if they aren't what they claim to be, I burst the bubble unceremoniously. The utterly rotten ones, I forget conveniently as I have no space for them in "filmindia" in these times of paper shortage. Readers of "filmindia" should see only those pictures which are reviewed in "filmindia" and they wouldn't be missing anything if they skip the rest. On the other hand, doing so will save them money and a lot of annoyance.

So, next time don't ask me silly questions. When you don't see a review, take it that the picture is not worth the trouble in my opinion. And I hope, my opinion counts with the several lakhs of readers of "filmindia", or does it not?

S. Rajagopal Rao (Bangalore)

How is that a patriotic Indian like you is quiet ("filmindia") about the arrests of leaders like Mahatma Gandhi and Jawaharlal Nehru?.

What is there to shout about? They are at least happier than I am. They are given good and free food and they don't have to work for it. In this country of slaves, I am also a prisoner but the worst part of my lot is that I have to work for my daily bread in the midst of competition. Well, I am not so lucky as some of our leaders to be made a comfortable guest of His Majesty.

Sulochana Kumari provides the sex appeal in "Yad" of Asiatic Pictures.

Chhaya Devi now works in Bombay in "Mera Gaon" a Supreme release.

Mohan A. Shahani (Hyderabad)

Which film is Director Kardar producing now?

"Sharda". It is a subject which claims to deal with the present illiteracy rampant in the country. Kardar says more people will read "filmindia" after the picture is released.

Iqtida Ali (Lucknow)

A professor of ours says that we should not read "filmindia".

To hell with him! This magazine is not meant for the professors, it is mainly for the confessors.

Which province does Khurshid belong to?

To the Garden of Eden where Eve dwelt once.

Neli C. Ray (Surat)

How long does a screen star remain popular?

With the producer: as long as she pulls in money; with the director: as long as she remains young and obliging; with the public: as long as she features in popular pictures.

Is there really a difference between being a film actress and a film star?

Oh, yes! A difference of Rs. 2,000/- every month, not to mention the producer's smiles and the director's amours which are thrown in free.

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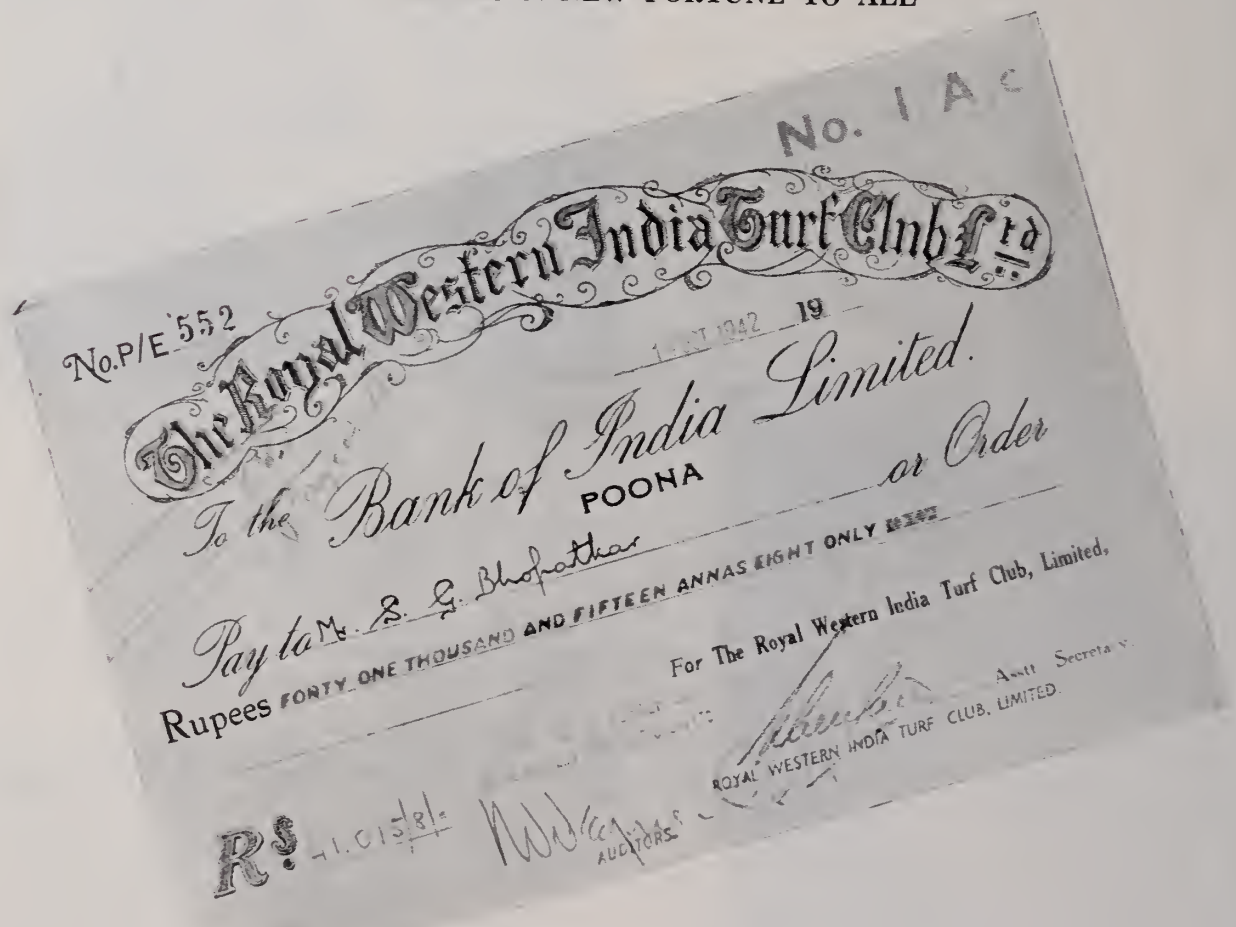
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MARK YOUR LETTER **"CONFIDENTIAL"**

Vasanti and Sitara team together in "Dukh Sukh" a social picture of Ranjit.

Raj N. Karpatre (Gaya)

Why do the editors of other cine-journals envy your luck? Aren't you journalists believers in "Brotherhood"?

Journalists belong to the community of hungry wolves. They live on one another. They preach "fraternity" to others but practise "fratricide" among themselves. I am not a journalist and I don't worry about their envy. I am in business and I can't afford to lose my temper because some wild wolf raises a howl in the wilderness, goaded by his own starvation.

Shewak M. Ramchandrani (Mirpurkhas)

I heard the sweet voice of Sushila Rani on the 4th of September on the air and believe me I have never heard a girl so sweet.

You are telling me? Don't I know it? My misfortune is that I don't get a chance to hear her music, because whenever I request for it, she gets a sore throat. Anyway, let us all hear her music, on the 8th November, the Divali Day, and she is going to usher in the Divali for the A.I.R. with a special Divali song.

Ananda Gopal Bannerjee (Katihar)

Nothing is heard about New Theatres. What has happened to them?

If anything had happened to them, we would have heard. The trouble with our producers is that nothing ever happens to them or with them.

B. D. Garga (Lahore)

Why don't our directors pay some attention towards sex-appeal?

They do and too much personal attention with the result that the girls have no sex-appeal left to be presented on the screen. They have only sex to show but no appeal.

Jaswant Singh (Agra)

What is your opinion about keeping moustaches?

I have no opinion as I haven't the goods with me. Write to: Russi Karanjia, Editor of the "Blitz", Fort, Bombay. He sports a Persian fur moustache and must be having ideas about it. Strangely enough, with that moustache, he is the President of the Progressive Group in Bombay.

N. B. Mohanty (Cuttack)

Please give a short life-sketch of Kaushalya?

She is not yet old enough for a life-sketch. You will have to wait a couple of years more. I am sure she will be able to manage interesting details by then.

Chandrika Prasad Verma (Chapra)

What is the deciding factor for the success of a film?

In any other country but India, I would say a

Mazhar Khan gives a powerful portrayal as a horse-shoesmith in "Yad".

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good story. But for India the first requirement is a huge crowd of fools and idlers to whom the screen is still a nine-day wonder. Realizing the demand our producers also oblige by making pictures for fools.

K. Srinivas (Tiruppur)

Producers advertise several pictures in "filmindia", pictures not worth their names. But because these advertisements appear in "filmindia", all your readers think that these pictures have some standard of quality. We are thus misled into spending money over useless pictures. Why do you give room for such advertisements in your worthy magazine?

Now, how the hell am I to know in advance, that a certain picture which the producer is advertising is going to be rubbish? Film advertising is done much in advance of the release of the pictures and no producer in the world is going to call his picture bad. The first one who does so will make tons of money.

A better plan for you would be to wait for my reviews and see only those pictures of which you like the reviews.

Baldham Ram (Cawnpore)

Amongst the heroes working at present on the Indian screen, Ashok Kumar is the best of all in acting and singing. Do you agree with this?

NO.

Miss Sumitra Sharma (Patna)

Why is our filmland full of eligible bachelors when there are lots of girls ready for matrimony?

Now, who the devil told you that we are full of bachelors? Yes, there are many unmarried, but bachelors none.

S. V. Pillana (Vadigenhalli)

What is your status in the Indian film industry?

Just the editor of "filmindia". I don't know what status that means, but it seems to be enough provocation for one and all to abuse me.

My father said that "filmindia" is decorated with beautiful pictures but the reading matter is all nonsense. What do you think?

My father also thinks the same way, but so long as he does not make up his mind to pay for my board and lodging, I have got to keep on writing nonsense to earn a livelihood. Do you blame me?

Miss Kamal Dass (Amritsar)

In these days, due to the war, prices of all things have gone up. I would like to know if the stars' salaries have also gone up?

We don't need a Hitler to put up the salaries of stars. Given two youngish and wealthy producers—they must be from the Stock Exchange, old enough to father the girl—and a good-looking, worldly-wise film girl with tons of sex in her thin, pliant figure, we can reach new highs in star salaries overnight. In comparison with this, war would be a poor provocation.

M. K. Ramanathan (Bangalore)

Do you know anything about Sohrab Mody?

Oh yes! I know Sohrab is the brother of Mr. Keki Modi, who recently outbid Shantaram and purchased the National Studios for a little over eight and half lakhs. I know that Keki Mody controls over 30 theatres in India. Beyond this I don't know much about Sohrab.

Lalchand Ramdas (Karachi)

Do you think "Jhankar" was worth the trouble of production? I pity poor Chandramohan, Kumar and Pramilla. Kumar and Pramilla also took the trouble of coming down to Karachi to open the picture at a local cinema. Don't you think that such irresponsible production attempts on the part of our artistes prove a dram on the pockets of fans?

You have said it but that won't stop such outrages.

Mahindra Prasad Sinha (Itki)

Does Motilal happen to be the brother of Snehaprabha Pradhan?

Oh, no, not a brother but Motilal is a very great admirer of Snehprabha. He likes her acting, music and grace and in spare moments he dreams of her.

Suvarnalata provides sex appeal in "Pratigya", a social picture of Chitra Productions.

WADIA MOVIETONE'S COMING SENSATION

J. B. H. WADIA PRESENTS

— SOCIAL —
MUSICAL COMEDY
of
Errors,
Romance
&
Life

SHOBHA

Starring

Shobhana Samarth
Shahu Modak

Music: **Vasant Desai** (Prabhat Fame)

With MUBARAK: KUSUM DESHPANDE: DAVID: VIMAL SARDESAI: KARAN DIWAN etc.

Songs & Dialogues } **Pandit Indra**

Story & Direction : **Kumarsen Samarth** C. R. C.

UNDER PRODUCTION

Great
PRITHVIRAJ
in
Ankh-Ki-Sharm
with **Kaushalya: Trilok: Moti: etc.**
Director: **Balwant Bhatt**

Mithi Madhuri
Direction: **Homi Wadia**
Starring: **BABY MADHURI**
and a great cast

Sadhona Bose seems too unwilling in "Paigam" a social story of Amar Productions.

Surya Kumar Sahay (Sundergarh)

I am going to marry a beautiful lady soon and then I desire to join the Ranjit Film Co.

Make sure that the lady is really beautiful.

Ramavatar Gupta (Sherghati)

On 2nd May, I met Saigal at the Moghalsarai Station. He said, "Mr. Patel is a partial man. He discourages Bengali artistes in Bengal but praises them in Bombay." What do you say?

What time of the day did you meet Saigal? Saigal's utterances depend on the time he says them. Was it evening by any chance? And has the Moghulserai Station got a restaurant room?

K. R. Singh (Agra)

Write briefly the life-story of K. L. Saigal?

Born with a golden voice. Will die with a golden voice. He has nothing else.

G. P. Kejriwal (Shivpur)

I dropped a letter to Kishore Sahu enclosing six-pice worth of postage stamps for reply. But I have not received any reply. What has happened to my postal stamps?

Kishore is using it for small change seeing that there is a shortage of copper coins nowadays. Don't trust these film actors with postage-stamps in future.

Zakir Raja (Fyzabad)

What are the qualifications that an editor must have?

Writing ability, bit of common-sense and a lot of cheek.

N. S. Dalia (Indore)

A friend of mine with a jealous wife is very fond of Khursheed, but is too afraid to express his feelings. Please advise what he should do?

Poison his wife and then start for Bombay. If he is not hanged on the way, he will reach Bombay to discover that Khursheed is a happily married woman.

M. K. Vijayaraghavan (Madras)

Do you think it is impossible to produce Hindustani pictures in Madras.

See what a mess they have made of Tamil and Telugu pictures. Why talk of Hindustani?

U. S. Jat (Aligarh)

Has Sohrab Mody disappeared from filmdom? I have not seen him for a long time?

Haven't you? Why, he did publish a photo of his recently on horse-back. You noticed the horse perhaps. It was a nice animal.

TO MY READERS

My replies in the Editor's Mail Section though labelled with my confession that they mean no malice, have been recently misconstrued by "friends", with the result that a well-meant reply to a reader has become the cause of a court suit.

All letters received at the office are taken as genuine, even though some of you, particularly the college boys, may be practising, sometimes, deception by putting down wrong names on the letters. Those who do this don't deceive me, because I trust them all.

In future, however, I shall only answer those letters, which have not only the full names of the writers signed on them but also their full addresses.

BABURAO PATEL.

KISI SE NA KAHN
Leela Chitn
Pahari Sanya
CHITRA PRODUCTIONS

PRATIGYA
AMANAT
Motilal
Swarnlata
N.R. Desai
Productions
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Here's Front Page News...!

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Made Screen History

As the First Indian Film to be released on a Nationwide Scale in the U. S. A. to be followed by a general release in the other Democratic Countries of the World

AND NOW

J. B. H. Wadia

Proudly announces his Second English Production

INDIA CALLING
INDIA CALLING
INDIA CALLING

(The Youth of India Calling to the Youth of the World)

IT'S A WADIA MOVIETONE INTERNATIONAL

Tete-a-tete With Sadhona Bose!

Film Star Who Reads Human Palms!

Baburao Patel Will Go Religious?

By: SUSHILA RANI

"You are a very sentimental person—you will grow more famous s you grow older and in the later art of your life you will become ery religious," With these final vords, Sadhona Bose let go Baburao Patel's hand, the end of which he had been reading for some time. "Religious?" I asked sceptically. 'Make sure whether he has been howing his own palm or whether t has got a false top." It was really stretching the imagination a bit o think that our hefty editor would one day go religious after writing so irreligiously about men and hings all these years.

"It is the genuine stuff," Sadhona assured me, "These big fellows with rough exteriors are really quite soft inside and specially in case of this big bully he is religious n addition."

That silenced me because Sadhona s quite an adept in these occult sciences of astrology and palmistry.

Her magnetic eyes are really meant for clairvoyance and I can imagine her peering over a crystal and flirting with the fates to yield their secrets of life. In that pose she would make a picture any artist would love to paint.

To the rest of India, Bengal has always been a land of magic and mystery. Sadhona Bose is a living evidence of this well-maintained belief.

There is something charmingly mysterious about Sadhona. In those dark eyes of hers, there is that magic spell which demands your respect and affection for this delightful daughter of Bengal and within a moment you feel as if you have known her all your life.

I was completely at home with her—of course as much as I could be, with the tall Baburao Patel growling and the well-groomed Bulbul Desai (Sadhona's director) fencing gracefully with different stormy situations which Baburao Patel simply must create with his third-degree methods.

Incidentally I discovered that filmindia's huge editor is more at home when there are good-lookers around him than otherwise.

I began by asking Sadhona's age and surprisingly enough, she came out quickly with the reply, "20th April 1914". This is the first woman who has told her age in such a record time.

Daughter of Sarat Chandra Sen, a well-known barrister of Calcutta, Sadhona is the grandchild of Keshab Chandra Sen, the famous founder of the Brahmo Samaj. Of course, all Sens, even those in distant Suva, claim to belong to this famous family tree and they all swear by Keshab Chandra in times of emotional stress, but Sadhona is the real goods having descended directly from the famous reformist.

Her characteristic accent in English made me suspicious. It was so different from the usual "rossogola" accent which distinguishes the people of Bengal. On inquiry I found out that Sadhona had had a regular convent education right upto the Senior Cambridge, when her innate craze for dancing cut in and cut off her interest from future studies. I wonder if she had wanted to be a doctor. With that love and sympathy in those dark eyes of hers she

They seem to have taken to each other like twins. Sadhona Bose welcomes Sushila Rani on the sets of "Paigam", the new picture of Amar Productions, directed by Mr. Surendra Desai

Khurshid and Saigal, two lovely crooners of the screen, team together for the first time in "Bhakta Surdas", a Ranjit picture.

would have made a wonderful healer of human ailings. The only disadvantage would have been that Baburao Patel would have become the first patient and remained ill all his natural life.

MEETS HER PARTNER

I don't know whether dancers are born, but Sadhona seems to be a born dancer. There is more grace in the turn of her little finger than in the numerous body twists and hip-rolls given by some of our well-known stage dancers who keep on inflicting their devil-dances at regular intervals on us.

With the usual artist's precocity, the romantically-minded Sadhona plunged into romance at the early age of thirteen. It was a bad case of love at first sight and the first sight revealed Producer-director Modhu Bose.

They clashed together in a show Modhu had organised and in which Sadhona was dancing. Modhu saw her and fell in a swoon and he has still not recovered himself, though they have been married since 1930.

Modhu had married a sensation because when Sadhona made her first stage appearance in 1928, the Grandees in Calcutta chewed the news for months and turned the event into a sensation.

Sadhona's aristocratic society felt outraged to see a beautiful daughter of the elite gracing the stage and giving caste to a profession which the orthodox fossils had always condemned in their social hours, but patronised in their spare nights on the sly.

The grand daughter of a reformist, Sadhona had rebel blood in her and she defied them all, till in 1930, when Modhu held her hand in wedlock, two social rebels faced the world with an all-singing, all-dancing symphony.

What orthodox people could not help, they endured and those in society, who were the loudest in the wail of protest, soon settled down to enjoy and relish the inimitable art of Sadhona Bose, as she was now known—that is after smart Modhu did the trick.

With her husband as her producer, Sadhona Bose turned the stage dizzy with popularity. People who came to criticise stayed behind to praise, willing victims of Sadhona's charming art.

Though she believes that the stage provides a greater scope for the expression of a dancer's art, she feels that the screen is more effective in popularising our ancient art of dancing, because pictures reach a much larger audience.

HARD-UP SADHONA

This thought spurred the Boses to produce motion pictures with Sa-

Romola makes a sweet heroine in "Khamoshi", a social release of Supreme

dhona in graceful motion. "Alibaba" and "Abhinaya" soon came to the Bengali screen and made Sadhona a film star.

Critics had seen dances before, but for art, they had to wait for Sadhona to come on the screen.

"Kum-kum The Dancer" brought the Boses to Bombay, but in "Raj Nartaki" (The Court Dancer) she achieved international recognition.

Sadhona returned to Calcutta for sometime and went her inevitable dancing tour. For the Boses are gipsy artists. They settle down for six months every year and earn well in the stable occupation of screen work, but in the remaining six months they tour and dance the savings away.

The net result is: Sadhona and Modhu are always hard-up and they hate the income-tax man.

Now Sadhona is once again in Bombay working in "Paigam" of Amar Productions. It is a story built round a dancer with her sighs and smiles punctuating her art. "Bulbul" Desai makes his debut as a director with this picture and Sadhona thinks, "Bulbul has done surprisingly well". Like Sadhona, we are also surprised, as "Bulbul" looks so "vegetarian" otherwise.

When I asked Sadhona whether she liked the idea of married girls taking to a screen career she replied, "If a girl knows how to look after herself and if the husband is broad-minded enough, she should join the films and exploit her talent". She thinks that it is possible for a film star to keep a home but with motherhood the career must cease. "The children must not be neglected", says Sadhona.

RESPECTED BY FANS

Like all women, Sadhona is fond of good clothes, and in addition, she showed simple but elegant taste in the choice of the cream-coloured Benares Sari that set off her fine figure to the best advantage. The secret of her good figure is due to the fact that she avoids rice, potatoes and sweets. Her only weakness, if it can be called one, seems to be for 'Rosgoolas' (judging from the number that decorated our table at tea-time). The evidence of this, is seen in the rather prominent cheeks.

She is 5' 1½" in height and weighs 7 stones 12 lbs. She has black hair which she dresses up in waves. To her dark brown eyes, with their continuous sparkle, Sadhona owes half her charm and the other, to the unconscious graceful hand movements that she made use of during the course of our conversation. She likes perfumes, but particularly Jasmine.

Her favourite foreign actor is Charles Boyer, who seems to have captivated our Indian women stars completely. Bette Davis and Vivien Leigh she considers good artistes. When I asked her about the love scenes in our pictures, she said with a sigh, "Oh! Our love scenes are so unreal. They are a great drawback in our pictures" and yet, she says, our Indian women have been brought up in such a way, that the love scenes could not possibly be made like those in Western pictures.

The strangest thing regarding her fan mail, which is pretty big, is the fact that not one has proposed to her—probably because she is a married lady or because she inspires reverence and respect in their minds. They write to her, "My dear Mrs. Bose." They worship her, adore her but they don't say, "I m in love with you." The pity of it! She however prefers to be called Mrs. Sadhona as this sounds unsophisticated.

Sadhona has one great ambition in her life and that is to make a beautiful technicolour dance picture in Hollywood. Also she wants to open a Dance Academy after the war and train talented pupils herself.

She imagines or rather wants us to believe that she is 'too old for romance—I don't think with her artistic temperament she could shed romance off like that, at so early an age. One thing must be said to her credit and that is, that she is leading a comfortably clostered life in her beautifully furnished flat at Worli.

All the fame she has had and is having has only enhanced her sweet nature. I found her an interesting person, for she answered all my questions as well as she could, but not before concluding, "I have never before gone thro such an ordeal in my life!"

They say it is the ideal screen pair— Neena and Prithviraj in "Ek Raat" the first Shalimar picture.

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WITH PROGRESSIVE IDEAS
Starring:
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SHYAM, NAZIR BEDI, SHAKIR,
ANITA SHARMA, PREMI, MOHAN, RAMAWTAR,
TARA MOTA and
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Story and Dialogues KAMAL AMROHI
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NALINI JAYWANT—

Even in a boy's dress, Nalini becomes an attraction in "Ada-barz" a social picture of Amar Productions.

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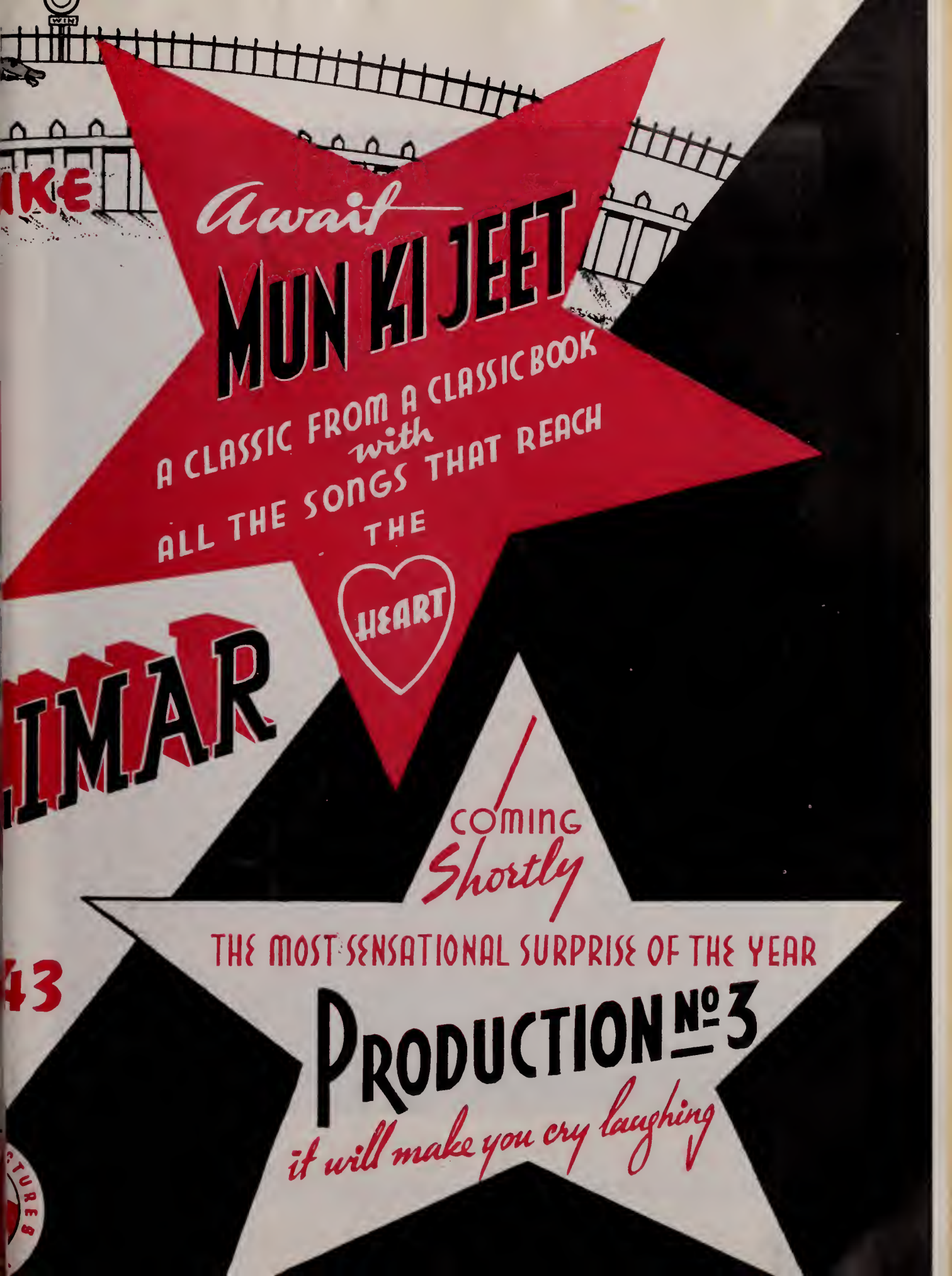
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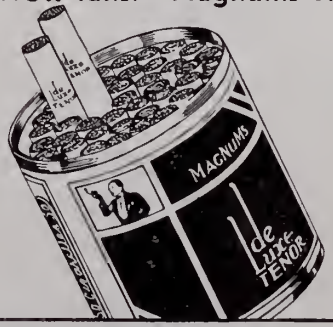

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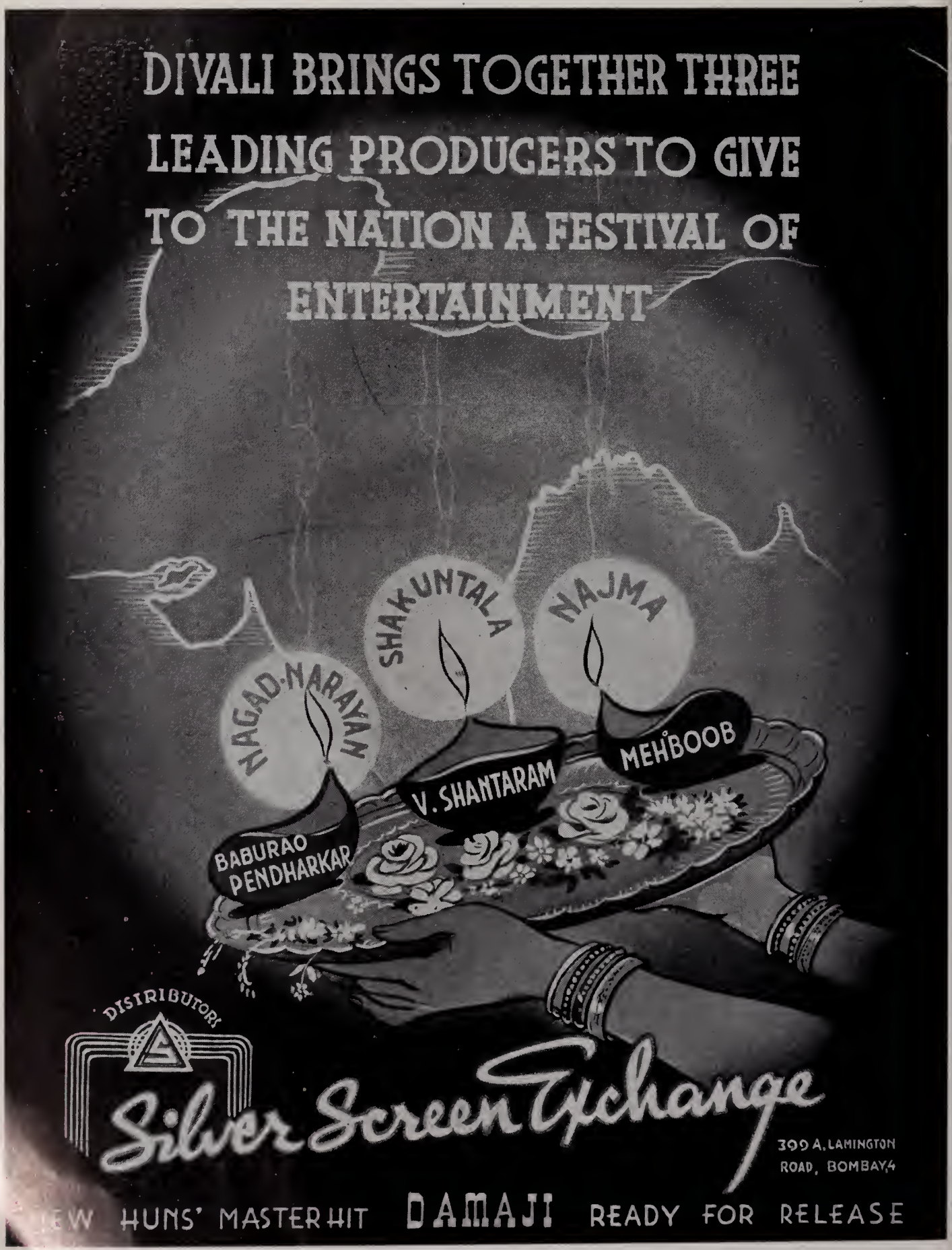
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India's Elder No. 2 Commends filmindia!

Rajaji Thinks Loud On Indian Films!

Condemns Current Mythological Representations!

(By: Our Special Correspondent)

"When people wax eloquent on the educational values and possibilities of films, I feel they are making a rather tall claim. The screen is far too much a quick business for educational work. For real teaching and learning the personal touch is essential. I believe in face-to-face teaching only. At best films can be good supplementaries."

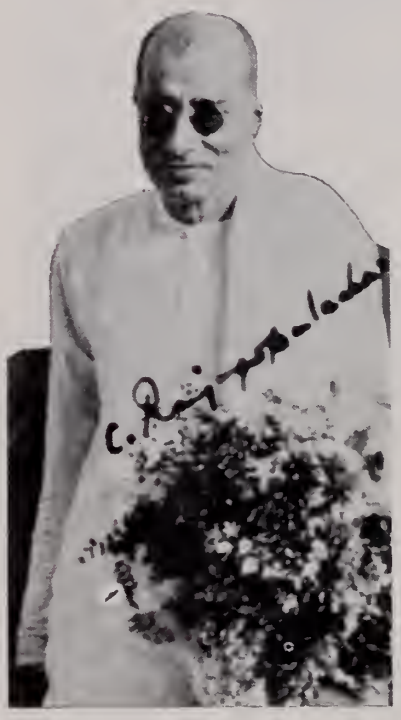
For a film enthusiast like me, that was rather cold reception from Mr. C. Rajagopalachariar, India's Elder No. 2 and next in reverence to the great Mahatma. But he has such an engaging manner of speaking that he makes everything pleasant for you with his touch of wit. As soon as we got to talking at Birla House during his sojourn in Bombay on private business early in October, he made this first stingingly original remark.

"But I should not be misunderstood. There is nothing in the world that does not teach. Experience, we say, is the greatest teacher. So films can teach. Even a bad film can teach you what a good film should be like. Don't the philosophers tell you that for a real taste of pleasure you should know first what displeasure is. Films should be—"

There was the telephone ring. Some one from a firm of publishers wanted Rajaji to write a book for them. He excused himself on the ground that he was in no mood to write a book just at present. On being pressed further, he said they should get in touch with him about a month later. He had not lost the trend of his talk. Resuming quickly he said.

WANTS CLEAN FUN

"Films should be content with entertaining people. In that respect they have a good deal to do. They should aim at providing clean fun. I am not a kill-joy. I don't



Mr. C. Rajagopalachariar, affectionately known as "Rajaji".

object to fun at all. But what crude and monotonous things we get under the false claim that they are giving something new and different every time! I have not seen more than half a dozen films in my life. Perhaps it was my misfortune that the Indian ones I saw proved boring. I hope they don't make all films in that way and I hope I am not unpatriotic when I say this, but it is hard to ask people to enjoy and laugh for the sake of Swadeshi when you are out for a couple of hours' fun in a theatre. You cannot continue to be a politician all the time."

Another telephone interruption. This time it was some one from the University School of Economics and Sociology pressing Rajaji to write a chapter for a volume to be published by a certain American institution. He put off this offer also and switched off to tell me how cordially he hated to see the use to which films put our stories from the Puranas. He said:

"The stories from the Puranas that we have heard from our childhood from our grandmothers are too grand and too shrouded in mystery for their representation in films. I get a feeling of pain and torture, when I see somebody or the other becoming Rama and Krishna and Narada. It is all so repulsive. In their pictorial representation, these sublime characters are ruined. And the crude sex appeal that is introduced! No, it is all a shameful affair and I refuse to encourage the propaganda for these celluloid Ramas and Krishnas and Naradas."

"Have you seen 'Tukaram' and 'Padosi'?" I tried to put in a word on behalf of what I consider good Indian films. "In all probability you would not have said this after seeing them."

"No, I have not seen them. I respect your opinion as a Film Critic. All my remarks are, in a way, based on ignorance, because I have not seen many films. But I am just telling you frankly what I feel."

Yet another telephone. This time it was the Secretary of the South Indian Association, who wanted Rajaji to address them. Once again. Rajaji explained that he was purely on a private visit, leaving the next day for Madras with his grandchildren, and was unable to take any engagement. Wasn't "filmindia" lucky to get an interview with Rajaji in that mood?

JUSTIFYING THEIR ACQUISITIONS

I asked Rajaji to say something about the foreign films he had seen. He said he had not seen many foreign films either. Once he was taken by Jawaharlal Nehru to see

Chhaya Devi need not look so worried with Jairaj to back her in "Mera Gaon" a social release of Supreme Films.

a film of some Mexican peasant revolt against tyranny and he liked it. Another time it was Asaf Ali who took him to a certain Indian film. It was perhaps good dialogue but nothing much further. For the third time it was a story of the rise of the Reuters which he recalled with pleasure. That was his idea of clean fun, good entertainment and only incidental instruction.

Naturally I asked him if he had seen "Emile Zola", "Pasteur", "Edison" and other biographicals and historicals. His reply was characteristic. He said:

"Like all commercial philanthropists who make endowments, in order to justify their acquisitions, some big picture-producers occasionally produce pictures which are wholly unobjectionable. But a very large majority of the films are a crude appeal to sex and harmful to the health of our boys and girls. In the present order of society, they must produce what sells, irrespective of the considerations about social good."

"FILMINDIA'S" VERY GOOD WORK

His daughter entered to make inquiries about his programme. The conversation continued for some minutes in Tamil as Rajaji was skipping over the pages of the then current issue of "filmindia". His daughter left the hall and Rajaji said something complimentary about Mazharkhan, whose picture as he appears in 'Uljhan' was printed on page 11. He looked natural, he said. Shanta Apte was quite popular he remarked, as he was gazing at page 19 and again reverted to Mazhar Khan as he read the advertisement of Asiatic Pictures on page 26. He observed, "He was an actor once, is it not? He has now become a producer; risen from the ranks?" He admired the fine printing and remarked: "In the printing art India had made great progress. "filmindia" looked like the best foreign journals." For a couple of minutes he lingered on Sardar Patel's interview on page 51 and said nothing.

Looking up the copy of the "filmindia" from cover to cover and reluctantly putting it away he said: "I see you are doing very good work on behalf of and in the interest of the film industry. I remember your magazine raising its voice against anti-Indian films from abroad. "filmindia" seems to be a very good magazine."

"I like film journals to make fearless but constructive comments. Art criticism should be soft and encouraging. The critic should remember that he is dealing with delicate texture."

Young men look "delicate" before young girls. Maya Bannerjee demands that attention from Prem Adib in "Chooriyan" a Prakash picture.

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NANUBHOY VAKIL

Starring

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ANIL KUMAR

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Sadik, G. Shah

& others

MOTORWALI

Direction **A. M. KHAN**

Cast **RADHA RANI**
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Amina, S. Alam, Nazira
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NAYA ZAMANA

Direction
NANUBHOY VAKIL

Cast **Sarojini, Rajnikant**
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BOMBAY-4 — Chandni Chawk, DELHI

Mazhar Khan Hits Out

Baby Anwar, Symbol of India's Unity!

By: Sushila Rani

"Even if I become a millionaire —and that is a million to one chance —I would always love to work under Director Shantaram in any role he gives me. For, I feel that with him and him alone can a true artiste give full expression to his aching soul", replied Mazhar Khan vehemently, despite his graceful effeminate smile, when I asked him whether he would work on the screen after making his pile as a producer.

"And what about the other directors?"

"Well, less said about them the better. That way I am also a director now". In a moment. Mazhar Khan realised that he had committed a grave mistake in saying what he had done with "filmindia" interviewing him.

Five feet, six inches and weighing a full twelve stones, with curls playing on his bull-neck. Mazhar is quite a coy, modest fellow who kept blushing throughout perhaps ragged by the idea that a girl was interviewing him. He tried to look his best and act his best but for doing so it seemed he had taken the rules from a Woman's journal—for, every little move and sigh of his had an almost feminine grace. And yet Mazhar has been a boxer, a polo player, a football champ and an all-round athlete.

As if to disprove the little graceful touches which constantly cover him, Mazhar likes to play strong character roles such as: the blacksmith in "Akela", the rickshawalla in "Rickshawalla", the barber in "Uljhan" and the horse-shoesmith in "Yad"".

But that is not all, Mazhar is capable of. Since he took up the screen 18 years ago, he has worked in over 120 pictures and portrayed all sorts of roles proving his versatile talent in histrionics. And he has worked with all sorts of directors and under all possible conditions. Some of his outstanding performances were given in the following pictures: "The Challenge", "Madhuri", "Nur Jehan", "Sonera Sansar", "Sultana", "Baghi Sepahi" and "Akela". While in "Padosi", as "Thakur", the Hindu neighbour, Mazhar Khan, the Muslim actor, played the role of his lifetime, living every minute the life of a Hindu and proving to those who insist on dividing India that there is nothing to choose between the Hindu and the Muslim and that one is the twin brother of the other. Not one from the millions who saw "Padosi" could say that "Thakur", the Hindu, was played by a Muslim actor.

KIDNAPPING WOMEN

Born on the 18th of October 1905 in Dhar State, the Indian screen would have lost this great actor, if he had listened to his father who was a First Class Magistrate and who wanted Mazhar to persevere in the police service where he was known by the dubious distinction of Sub-Inspector Mazhar Khan—salary Rs. 50/- with criminals as companions.

Mazhar liked this rough and tumble game for some time as in his childhood he had seen thrillers on the screen in which kidnapping women and manhandling them had appealed to him immensely. As a police sub-inspector it was not law-and-order for him to be doing this, so he chucked the uniform out of his bathroom window one day 18 years ago and arrived in Bombay to try his luck on the movies.

He had not counted on a brace of burly Pathans stopping him at the gates of the Imperial Film Company. With his 12 stone argument, Mazhar, however, presented himself before the proprietor and soon became one of the flowers in a picture called "The Fatal Garland".

That was on Rs. 60/- a month. Now Mazhar earns anything between five to six thousand rupees a month, be it as an independent producer, an optimistic director or a free-lance artiste. Not at all bad. Is it?

Producer - director - artiste Mazhar Khan, who is now working in and directing "Yad".

MRS. MAZHAR KHAN

Mazhar who is one of the very few Muslim actors who speaks Hindi correctly in addition to Urdu, is however, fond of bursting out into "King's English" and gives ample evidence of being a loyal subject of His Majesty King George VI by emulating his imperial example by a marked stammer and stutter.

Mazhar's stammer and stutter in the rulers' tongue makes Mrs. Mazhar Khan's English a treat to hear —of course, in comparison.

That brings me to Mrs. Mazhar Khan—a charming lady who has rare teeth which look as genuinely beautiful as a false set. Every third second the lips part and you see a sparkling smile, certain evidence of a sweet temper.

She is a Hindu girl in the early twenties and though married to Mazhar, she still remains a Hindu, free to follow her own religion and observe all its ceremonials. Mazhar Khan is a free thinker, who because he is himself a devout Mahomedan who has correctly assimilated the spirit of the Quoran, suffers the individual to pursue his or her own religious inclinations.

In Mazhar's present-day home therefore is found the future solu-

LAMINGTON ROAD - BOMBAY No. 4

tion of India's political problem. There in cloistered protection is little Anwar, a year and a half old, the smiling symbol of our nation's twin communities. In Anwar is combined the philosophic resignation of the Hindu with the vigorous practicality of the Muslim—one a compliment to the other.

In Anwar, there is fusion of Pa-

★

Little Anwar, snapped in a boxing mood.

★

kistan and the Hindu Mahasabha and when little Anwar, who hasn't different cheeks reserved for his two parents presents his two little lips to be kissed, the guest cannot help but feel relieved with this symbolic gesture pregnant with the solution of our nation's problem.

Anwar must become a mascot for K. M. Munshi's "Akhand Hindustan" movement.

REVERENCE FOR FILMINDIA

Mazhar Khan is now directing and producing his own pictures. His first was "Meri Duniya" and he is now on "Yad", his second one. He threatens to produce another one called "Dunia Mane" and also hopes to build his own studio.

Mazhar has some pet ideas as a producer. He has a poor opinion of those fanatical Muslims who launch blackmailing agitations and infuriate the masses when a Muslim subject is presented on the screen. While he loves the Hindu culture which is inevitably shown on the Indian screen, he feels that the intolerant attitude of his Muslim brothers is responsible for denying to the Muslim world Muslim subjects which would revive the glory of the ancient Muslim culture and thus inspire the modern generation to attain a better future.

The present rift in the Hindu Muslim relations he attributes among other reasons to the lack of Muslim subjects on the Indian screen showing Muslim home life in its true perspective. He says: "Muslims live like Hindus but the Hindus are not told about it because producers can not risk Muslim subjects with fanatics running riot."

Mazhar Khan has a great regard for Producer S. F. Hasnain of Fazli Brothers who, according to him, is the only man with enough courage to give the Muslim culture a break on the Indian screen. His "Masoom", Mazhar says, was an ideal portrayal of true Muslim home life.

Mazhar Khan gets a huge fan mail every month asking for autographed photos or free career advice. Mazhar says that every letter that comes in just gives one more proof of "filmindia's" popularity, because all his letters are from fans of "filmindia".

"I have reverence for "filmindia". I can't sleep in peace without it. For a true appreciation of my work I always look up to Baburao Patel whose criticism and reviews are impartial and fearless, though they hurt many a time." That is what Mazhar Khan thinks of "filmindia".

Asked what he thought of the social stigma attached to the work of film acting, Mazhar said: "That is all gone now. We have really good and educated people working in the industry now. And even if they were not there I don't understand why film work should be looked down upon unless by incorrigible snobs and idlers. Film acting is as honourable a work as that of a doctor or a lawyer. In fact, a film actor should enjoy a greater social status as his work affects millions every day. A popular film star is a great social force and society can harness that popularity for its own greater good."

People who believe that our actors don't think are wrong. Here is Mazhar talking as well as a social or a political leader on a subject which our professional leaders are prone to thing as their own monopoly.

Mazhar has said a lot of other things—many of them sensational—but let us leave all that for some future occasion.

The tea and 'samoosas' at Bachan Lodge, Worli Sea Face, Bombay—Mazhar's residential address—waiting all this time demanded respect at this stage.

It seems to be a cloistered situation in "Uljhan" an Acharya Art Production starring Sardar Akhtar.

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Shantaram Hits The Tin-Gods On The Head!

Warns The Capitalists To Look Out!

Pays A Glowing Tribute To Filmindia!

(On the 6th of October 1942, Mr. V. Shantaram, Honorary Film Adviser to the Government of India, was the distinguished guest at the Rotary Club of India. After the poor lunch which the gilt-edged Rotarians often offer to their guests, Mr. Shantaram addressed them on "Society and Our Films."—The Editor.)

Mr. V. Shantaram—and who does not know him.

"I am a film producer and one of those who produce talkies every day of their life but become tongue-tied when it comes to talking to a distinguished gathering like the present one. Amongst you there are many a professional orator and to such my present performance may perhaps not appeal. But I take courage in the thought that as a film producer I am used to addressing, though indirectly and through my productions, a much larger audience consisting of millions all over the country than, perhaps, the best professional orator found in our social circles or in our political field.

The spoken word of the individuals, however great their personal popularity, reaches comparatively a small audience of intellectuals while a popular film covers a much wider field in entertaining and instructing millions all over the country. The influence of a film, therefore, is much larger and more potent than the spoken or the written word. Therefore, friends, whether you agree or not, you must concede to me the privilege of being heard with a seriousness as those very ideas which I may express today may affect the life of millions through my own productions in future.

Several amongst you have perhaps been looking upon the motion picture film as an harmless medium of entertainment — sometimes frivolous and at times serious. That is certainly one way of looking at films, but it is not the only way to justify film production. To the producer who takes his profession seriously, production of films is an opportunity for rendering remarkable social service.

THE REAL SOCIETY

Here it is necessary to explain to you, friends, what the word 'society' means to me. During the last ten months that I have been the film producer to the Government of India, this word 'society' has fallen on my ears a million times. One day I have been introduced to a big society lady, another day I had to attend a big society wedding, a third day I was invited to another social function, but somehow, maybe perhaps due to my own drawbacks, I have never felt at home at all these functions where instead of breathing fresh air I have always taken in the aroma of different perfumes and my eyes have been dazzled by the finery and the wealth of costumes worn by men and women. This is not the society that is ever affected by our films except perhaps in their ever-changing modes of dress or vogues of hair-does. At the most, the membership of this society throughout India should not go over 10,000 persons.

No producer who has a bit of social conscience would bother about this 10,000 when there are 400 million others waiting to be taught a new way of life. But somehow, Western civilization with its clubs and dances has lent us an artificial standard of life which ill-befits the majority of our people. My idea of society does not necessarily exclude these people but includes the millions of others in the country who, like the proverbial dumb-driven cattle, follow the glamorous few in their unequal race of life and come to grief.

When I speak of the requirements of society, I have this particular society in my mind, and if any art or science, in fact any human endeavour, fails to touch this entire society, I consider all such arts and sciences and human efforts as completely purposeless, entirely off the mark, and futile.

Like every other art, the filmic art consists in surmounting difficulty to produce beauty. Indeed the finished film is always a result of several arts and its character is necessarily composite. Synthetic and co-operative, production of filmic beauty is a thousand times more difficult than painting a picture or writing a poem which is always a more or less individual effort. A film is a synthesis which partakes of not only poetry and painting but a number of other arts like music, acting, photography, dress-designing, eloquence etc. The combination of so many arts into the single filmic art has resulted in the film inheriting a great power, a power which can be used for good or evil according to the conscience of those who will it. The greater the power, the greater the responsibility for the motion picture producer. The people who produce films have in their hands a terrible weapon which they can well use

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for social welfare in creating better conditions for the masses, or on the other hand, demoralising their lot and making it worse than it is today. This is purely a matter for the conscience of the producer.

"FILMINDIA'S" PATRIOTIC WORK

Speaking of arousing the conscience of picture-makers, may I draw the attention of such of you as have not already noticed the series of press interviews with public men and social leaders that are being published in the "filmindia" for the last several months? "filmindia" has broken many lances in its patriotic and public spirited fight on behalf of the Indian film industry in its multiple aspects, but this constructive effort directed towards improving the tone and tenor of picture-making in India is particularly notable in "filmindia's" career. Men and women who belong to widely differing and even opposite political persuasions have joined in giving their views on films and allied matters in these interviews and I have no doubt that picture producers in our country will be greatly benefited by these suggestions

I don't say that all the suggestions are particularly original or extraordinary, but they have the undeniable virtue of being considered the utterances of responsible men in public life and of leaders of thought in our society. Men like Sir Radhakrishnan, and Dr. Jayakar, Dr. Ambedkar and Ex-Premier Kher, Vice-Chancellor Masani and City Mayor Meherally, and many others have spoken so far and many more from other provinces, I hope, will follow to have their say in "filmindia". A close study of these views will provide wise guidance to our producers who plan their future productions, as these very people who have given the interviews happen to be the persons who shape our nation's destiny from day to day and, as such, they also shape public opinion.

There is a standing complaint against our producers that we keep on producing long and silly stuff divorced from the realities of life.

With "filmindia" and several other distinguished men and women in India I also deplore the attitude of Mahatma Gandhi towards our avocation, but I agree with Mrs. Kamaladevi Chattopadhyaya when she says in "filmindia": "I think the prejudice of people like Gandhiji is understandable and I more than appreciate it because the subject matter and composition of our pictures today are such that I do not at all feel inspired or enthusiastic over the films as a whole. They are so unreal and decadent, and divorced from the actual aspirations, hopes and struggles of the Indian people." Strangely enough, I should be defending the producers who belong to my own community, but I would go a step further and also agree with City Mayor Meherally when he says: "I would like to see the life of an Indian peasant in his social and political setting—rural indebtedness, tragedies from addic-

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Ahmed Chambers, Lamington Road, BOMBAY.

tion to drink, antiquated social customs like child marriages and unequal marriages." These two leaders have just said what they expect in our films.

To quote once again "filmindia's" recent editorial article: "After thirty years of film-making and after being sure that the film industry has come to stay, inspite of keen foreign competition or lack of sympathy from the State, our producers are expected to be progressive in planning their entertainment fare for millions." It is these very millions which count most in my understanding of 'society' and our films must not only give expression to their emotions and aspirations but also must point to other ideals for improvement of their lot.

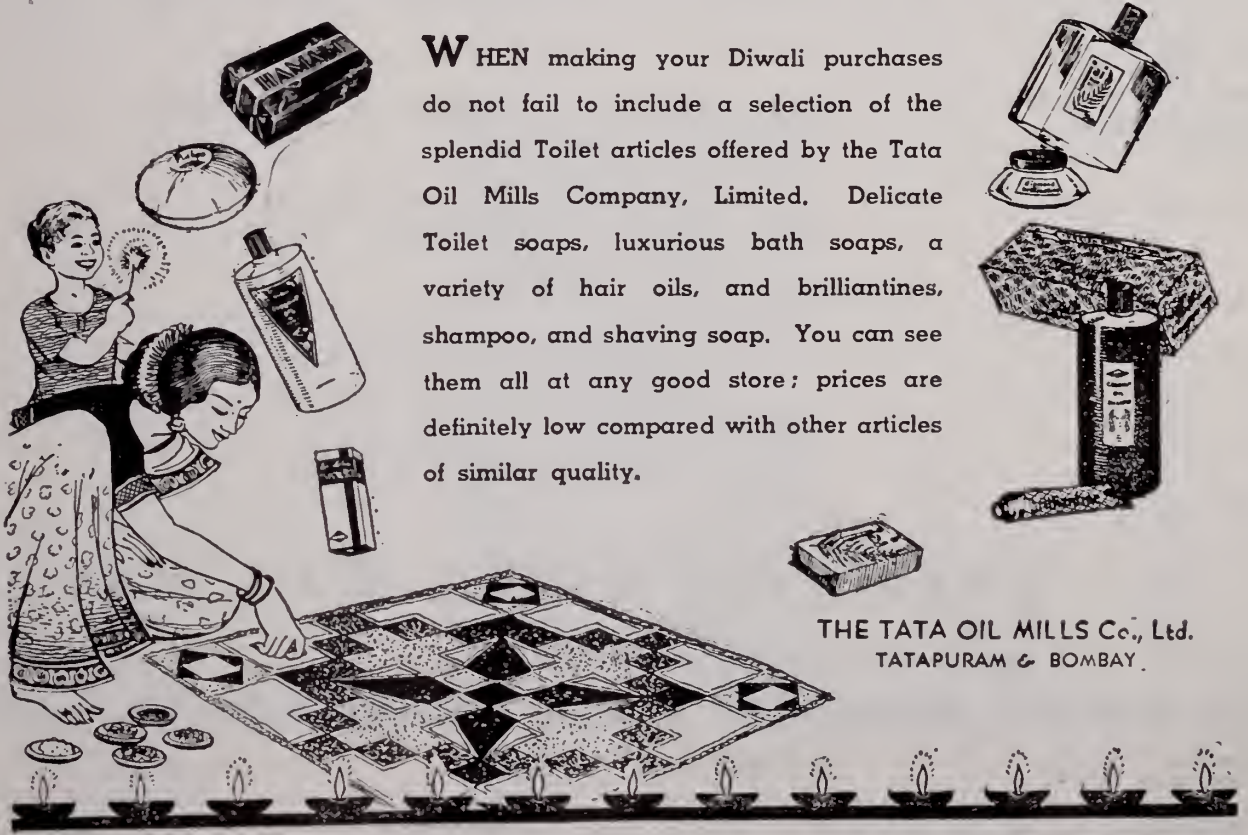
LIFE—A GRIM ART

Film artistes in every department must be fired with the single idealism of purposeful production. Life is a grim art and lends itself to numerous interpretations which could all be ordered to serve the one single purpose of being useful to society. But films cannot be successful if they become mediums of blatant propaganda. Every film must have entertainment, novelty and imagination and film producers must not forget the basic emotions of mankind since times immemorial. Cosmo Hamilton has said somewhere: "Fashions change and tastes differ, but in the hearts of the theatre-going public there is a longing for romance, for idealism, for the reward of virtue and punishment of vice. Dull lives require a little joy and every man and woman, however small or great, comes to the theatre, to sit on a magic carpet and be wafted to the place which is only seen in the dreams."

So we must take note of these day to day changes in fashions and tastes, likes and dislikes of the multitudes of men and women and it will serve none to stick to our old, old ways. If picture-goers are now demanding, along with entertainment films, some newsreels, some travelogues, some anti-crime shorts, or some political or social events of importance in a pictorial form, we must supply them all. We cannot ask them to be content with what we have been giving so far as we must travel with the times.

If you look within yourself for a moment and analyse your own mode of life carefully, you will find what havoc Hollywood has played with your own life. Pictures from Hollywood have left their impress on your ways and manners of life in one way or other. Quite unconsciously many of us ape the things which we see on the American screen. Quite unconsciously we allow our thoughts to take the shape which Hollywood wants us to, in our social contacts. Though, in numerous ways, Hollywood has been responsible in shaping the civilization throughout the world for good or for bad and producing the present

DIWALI COMES BUT ONCE A YEAR



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state of chaos, yet many a time Hollywood has given us purposeful pictures like "Emile Zola", "Louis Pasteur" and the "Crime Does Not Pay" Series. In these few pictures which we see off and on is the seed of progressive thought and the ultimate salvation of our masses.

And this is how the film plays its social part in the life of our people, and this should be the ultimate ideal of all film producers.

OUR STRUGGLING INDUSTRY

And now I hope to be excused for digressing to ventilate a patent grievance of the Indian film industry. For some mysterious reason, known only to those against whom I have this complaint, the upper classes in India, namely, the bankers, the industrialists and the wealthy clubmen have always shown a marked antipathy towards the very existence of the Indian film industry. During the last thirty years without the help or even without the sympathy of our industrialists, of our bankers and of our financiers, the Indian film industry has been leading a precarious existence sheerly due to its own enterprise and because of some pioneers who, inspite of these difficulties, have struggled hard to survive.

The State with which I am very closely connected at present, I regret to say, has also treated the Indian film industry in a step-motherly way and whenever our leaders of the industry have approached the government for one relief or other, they have been shown the door every time

It is really remarkable that under such disheartening circumstances India still produces over 100 pictures a year and Indian pictures still claim seven-eighths of the cine-going public of India. In our country, there is no private or government institution which teaches people the art of film production like the ones we find in England, Germany and Hollywood. The only school we have is the good foreign picture which we get once in a while and from which one and all, including myself, have learnt one thing or other all these years. This is the only debt which we owe to the Hollywood Producers.

There are amongst you people who have overflow of wealth which could be well utilised to stabilise our Indian film industry. If this money could be induced to flow into the production of Indian films not only will you be helping us to stabilise the industry which provides entertainment for millions and which in due course is bound to be indigenous, but you will also help us to improve the lot of these dumb millions who have not today even the courage to ask for a loaf of bread. Once some of you, gentlemen, realise the social importance that is inherent in the work of film production, I am sure that the overflow of capital which many of you must be having will be used in building up an industry which is as essential to the future glory of our nation as other essential industries of a country.

WARNING TO THE ELDERS

I warn you not to think lightly of the influence of films in your lives. As elders of modern society you might consider yourself beyond the influence of the films but in your homes, there are cradles which will grow shortly to become the future pillars of our society. In these cradles are little lovely children who, as they grow, will be seeing the pictures mainly with the intention of enjoying some harmless entertainment, but inspite of what you say and do to them, they will be subtly influenced by the contents of these films. If you wish well by this future generation and if you wish to see your own country flowering into a glorious nation, it is essential that you, the present day elders of society, should have a definite say in the production of film fare for your children. To do this you must buy some interest in this film industry. Unless you do that, you will be at the mercy of a handful of people who constitute the present-day producers in the country and who have the power to influence and change the mode of life of the future generation.

Prem Narayan Arora, one of our leading sound engineers, associated with Kardar Productions.

Remember that the modern theatre is our future school room where, whether you like it or not, the growing generation will be taught its new lessons of life while being entertained. Don't you wish that in these school rooms the right type of lessons should be taught through the right type of teachers? If, as intellectuals and elders of society you feel that the correct interpretation of life is not being shown on the screen at present, then is it not your duty that things should be changed and improved to suit new conditions and demands of life? This can only be done if some of you gentlemen will employ the overflow of wealth, which you must have, for the good and betterment of this industry.

Almost every wealthy man has his conscience in his pocket. To those who are in this category, I give an assurance that the film industry is an economically paying problem. Pictures which have cost a little over a lakh have often brought in as many as ten lakhs of rupees as profits. Show me another industry which can return these huge profits within a period of three years.

In conclusion, I hope to be excused for utilizing this opportunity for a little honest propaganda for the industry which has given its best to me and I hope my words will not be lost on you entirely.

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WITH:
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NAZIR

DIRECTOR: K. Amarnath

A MUSLIM SOCIAL

SALMA

WRITTEN BY MUNSHI DILL

DIRECTOR: **ASIF**

Indra Film Circuit

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SUPREME FILM DISTRIBUTORS (Bombay)

After the remarkable success of "Ankh Michowli", this firm of distributors has gone and hit upon a gold mine in "Jawab", a picture of M.P. Productions, recently released at the Imperial Cinema.

They have a number of other pictures coming to the screen; some of them are called "Mera Gaon", "Khamoshi", "Adabarz" and last, but not the least, "Paigam" featuring that charming siren of the screen Sadhona Bose.

BOMBAY TALKIES (Bombay)

Things don't seem to be going well with this studio in so far as the internal working harmony amongst the workers is concerned. There have been court cases between Rai Bahadur Chuni Lall and Madame Devika Rani and it seems that they will soon part as friends and the entire studio will be entrusted to Madame Devika Rani for future productions.

While these family quarrels are on, Director Mukherji has been busy producing "Kismet", a social story featuring Mumtaz Shanti and Ashok Kumar. This picture will be on the screen sometime in the month of December.

FAZLI BROTHERS (Calcutta)

Producer-director S. F. Hasnain is in Bombay with his brother to produce a number of pictures. He has announced a very ambitious programme which begins with "Fashion", a social story and "Bhai-Bahen", another social story. No sooner these two productions are completed. Producer Hasnain will take up a spectacular costume picture called "Humayun" and thereafter once again he will shift back to a social one called "The College".

"Fashion" will be shot at the Shri Sound Studios in Dadar.

WADIA MOVIETONE (Bombay)

Producer J. B. H. Wadia, a better newsmaker than a producer, who gave us the first English picture as well as the first Sindhi picture in a single year, has at last succeeded in selling off the studios to Mr. V. Shantaram.

But that does not mean that he has stopped production of motion pictures and he has already got several pictures under production. Some of them are "Ankh-ki-Sharm", "Shobha" and "India Calling", the last one being the second Indian picture to be produced in English.

Mr. Surendra Desai, M.A., takes to screen direction, after a ripe experience in film production, and is now in charge of his maiden picture, "Paigam" featuring Sadhona Bose.

ASIATIC PICTURES (Bombay)

The modest Mazharkhan is becoming a more enterprising producer every day. His latest activity consists in the production of "Yad", a social story featuring himself and Veena Kumari. Another picture on which he is working at present is called "Duniya Mane". It is a social story written by Munshi Ajiz, the man who wrote "Duniya-na-Mane" for Prabhat.

D. R. D. PRODUCTIONS (Bombay)

To the accompaniment of a lot of tall talk, Dady Wadia, the producer of this company is busy with the actual shooting of his maiden production, the story of which has been adapted from "The Gong Of Shiva", the famous novel of that well-known writer Dewan Sharar.

Director Nanda who is in charge of the production has already started talking about the excellence of the sequences which he is shooting. If half of what he says proves to be true, "Ishara" is going to be a picture worth seeing.

NAVYUG CHITRAPAT (Poona)

"State Guests", a comedy produced by this company is regaling large audiences at the Krishna Cinema in Bombay. Still another picture which this company has released at Poona is called "Ever Yours" which is produced exclusively for the Maharashtrian audiences in Marathi.

They have still another picture in making called "Pahili Manglagaur."

CHITRA PRODUCTIONS (Bombay)

"Kisi-se-na-Kahna", the second production of this company featuring Leela Chitnis and Pahari Sanyal has been lying ready for release, awaiting a suitable theatre.

Producer Gvalani is not the man to rest on his oars and he is al-

(Continued on page 77)

KHURSHID—

Becoming more and more popular everyday, this Ranjit star will reach the peak in "Bhakta Surdas" in which she co-stars with Saigal under the direction of Mr. Chaturbhuj Doshi.

PRAKASH

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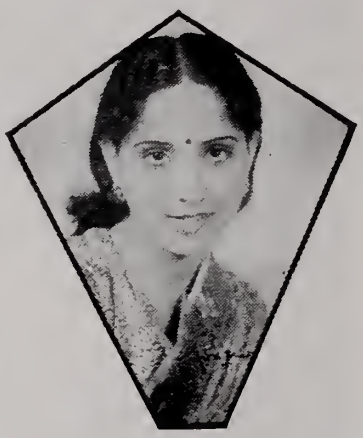

'NEW-INDIA' Release Starring URMILA (Not of but before 10 o'clock)

Directed by:
Zahur Raja

★

Co-starring
ZAHUR RAJA
and RADHA RANI

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See 'Badal' To X-Ray
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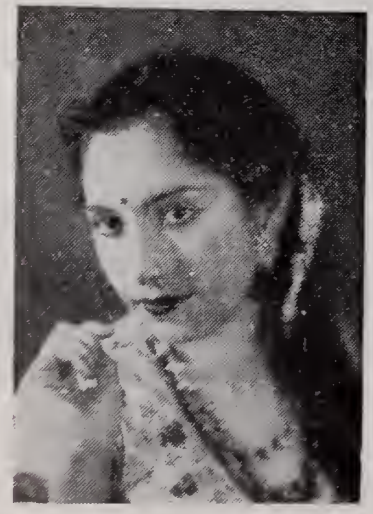

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'Chitramandir', NASIK.

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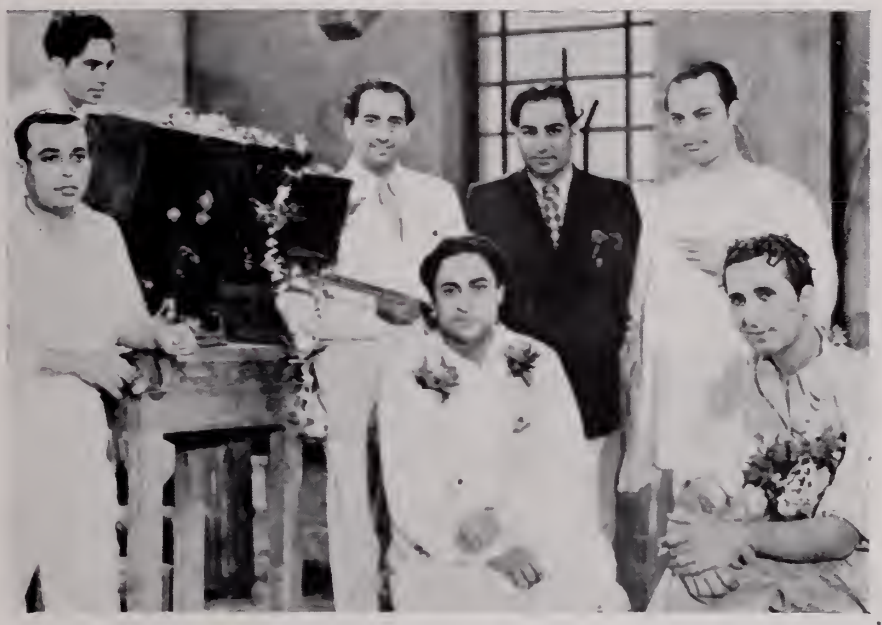
'NEW INDIA' Releases Applauded by All!

★ **"KIRTI" With Lalita Powar & Jairaj**
★★ **"DUNIYA EK TAMASHA" With Sardar Akhtar**
★★★ **"JHANKAR" With Chandramohan.**

Distributors: NEW INDIA FILM CORPORATION, Novelty Theatre, Bombay, 7.



At the Muhurat ceremony of "Dawat" of Eastern Pictures, prominent film people attended. Here we see Director Kardar, Producer Mukherjee and Ashok Kumar, the ever popular film star.

(Continued from page 73)

ready shooting "Pratigya", a social story in which Leela Chitnis is again starring. This picture will be soon completed and we hope that both these pictures are released to the public as soon as possible.

ACHARYA ART PRODUCTIONS (Bombay)

"Kunwara-Bap" is still running at the Lamington Talkies and shows no signs of getting out. These producers have been rather lucky in securing the Roxy for their second production "Uljhan" which was released during the month and had attracted good crowds, during the first week.

At the studios they are producing another comedy which they have not yet named, but it features Protima Das Gupta and is directed by Mr. Kishore Sahu.

BHARAT PICTURES (Bombay)

This influential firm of distributors keeps on securing new pictures for their circuit from month to month. One of such pictures which is likely to be an outstanding success of the year is "Bhakt Kabir" which is expected to be released in Bombay very shortly.

SHALIMAR PICTURES (Bombay)

"Ek-Raat" keeps on bringing good reports from all the towns where it has been released in India. All these encouraging reports promise a very fine start to this new company who are now awaiting the public reaction after the release in Bombay which is fixed at the Lamington Talkies.

Producer W. Z. Ahmed is, in the meanwhile, doing his paper work for "Mun-Ki-Jeet" and "Film Actress", two social pictures which he wants to start at the Saraswati Cinetone Studios in Poona, which he has taken up on hire over a longer period.

INDIA FILM CIRCUIT (Bombay)

Some of the pictures which these people are handling are "Sunbai" in Marathi, a social story concerning the home life in Maharashtra, another one called "Kaljug" which features Sitara, Nazir and others and is produced by Hind Pictures.

Still another picture which will go into production is called "Salma" which is a Moslem subject dealing with the Muslim social life.

NEW HUNS PICTURES (Kolhapur)

"Damaji" is lying ready in the tins awaiting release probably at the Swastik Talkies in Bombay. It is a socio-devotional story featuring Baburao Pendharkar, Lalita Powar and Leela and is expected to run well throughout the country.

Director Vishram Bedekar is busy with a remarkably refreshing subject called "Cash And Carry" featuring Baburao Pendharkar. This picture has a marvellous topical story depicting the trials of the Burma evacuees and is projected against the present war time background.

RAJA MOVIETONE (Bombay)

Once an artiste, Zahur Raja has become now a producer and director. The picture which he is handling at present is called "Mazaq". One hopes that it is not all fun and it does not prove funny in the long

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SELECT SERIAL SUPPLY (Bombay)

Distributor Bachubhai Raval is nowadays on the up-grade and is making his presence felt in the Indian film industry. He has been securing a number of pictures, prominent among them being "Gora Kumbhar", a social story. "Preetam", "Sohagan", and "Kalakar".

All these activities show that he will have very fine releases for the coming season.

MOHAN PICTURES (Andheri)

"Zevar", a social picture recently produced by this company has brought in stunning reports from Delhi where it is supposed to have proved a hit according to the report of the producers.

A subsidiary company has been formed by these people under the name of Ramnik Productions and they have signed down Ashok Kumar of Bombay Talkies and Leela Chitnis for two pictures which will be taken up for production very shortly.

PRAKASH PICTURES (Andheri)

"Churiyan", a social story claimto be depicting the life that throbs in 700 thousand Indian villages has been completed. It features Maya Banerji and Prem Adib.

Another picture which is on the sets now is a romantic social called "Panghat" featuring Sushil Kumar, Vimla Devi and others. Their Ace-director Vijay Bhat is busy with the settings of a new spectacular picture "Ram Rajya". This is planned to be a worthy successor to "Bharat Milap". We hope it proves so.

NEW INDIA FILM CORPORATION (Bombay)

This distributing organization under Mr. Kuka is very much in the news nowadays, and a picture which they expect to release very shortly is one called "Badal", a social story produced by Eastern Pictures and directed by Zahur Raja.

RAJKAMAL KALAMANDIR (Bombay)

The new studios which Mr. Shantaram secured from Wadia Movietone have been christened "Rajkamal Kalamandir". Here, within a month, our great director will get into dynamic action and start producing "Shakuntala" written by the well-known writer Dewan Sharar.

Just at present Shantaram and Dewan Sharar are busy putting their heads together in a fine airy room in the Cricket Club of India and we are all wondering what these two brains will turn out in the long run. We only hope that their joint effort will be in keeping with their previous reputation in their respective fields.

The second picture of Mr. Shantaram is called "Heaven" and we hope it proves a real heaven to him at the box-offices as it is planned to be a comedy.

Mr. Shantaram is up and down nowadays and can be seen raising a lot of dust all over the town and

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Chhaya Films' Devotional Hit !

GORA KUMBHAR

Starring: Lalita Pawar, Ratnamala.
Baburao Mahindrakar, Nandrekar

★ ★ ★

II

SUNRISE PICTURES'

Soul-Stirring Social

"SOHAGAN"

Starring:-

KAJJAN KUMAR

Bhudo Advani, M. Musharaff, Zilloo, Majid

Direction: J. P. ADVANI

III

JAYANT FILMS'

New Type of Screen Hit !

PREETAM

Direction : **MOHAN SINHA**

★

STARRING:-

MAYA BANNERJI
Rajendra, Shanti

★ ★ ★

IV

DURGA PICTURES'

Stunt - Social

"KALAKAR"

(ARTIST)

Starring :

JAL MERCHANT ★ MAYADEVI

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SELECT SERIAL SUPPLY

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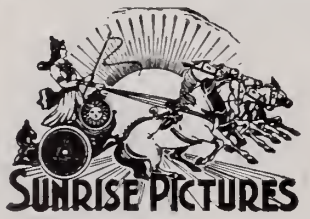

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To our patrons and exhibitors.

SUN RISE PICTURES

announce

2 Star - Productions

"DUHAI"

A subject based on the human short-comings.

Story by: **M. G. DAVE**

Dialogue: **ZIA SARHADY**

Direction - **V. M. VYAS**

STARRING:

★ **SHANTA APTE**
★ **NUR JEHAN**
★ **MIRZA MUSHARAFF**
★ **KUMAR**
★ **ANSARI**
★ **ZARINA**

"NARGIS"

A cine-treat of a grand Mohammedan social subject.

Story by: **MUNTO**

Direction: **SHAUKAT HUSAIN**

STARRING:

★ **CHANDRA MOHAN**
★ **SHOBHANA SAMARTH**
★ **BALWANT SINGH**
★ **YAKUB**
★ **NUR JEHAN**

FOR PARTICULARS WRITE TO **SUN RISE PICTURES**

Kennedy Bridge, BOMBAY

we expect that all his activities materialise soon and take some definite shape.

SILVER SCREEN EXCHANGE (Bombay)

This distributing concern owned by Mr. Shantaram is planning its future business career on an ambitious scale. It has already secured the pictures produced by New Huns Productions and we are told that it has also signed down Director Mehboob for his next five productions. In addition to these acquisitions it is also getting pictures produced by Rajkamal Kalamandir, the film studios belonging to Mr. V. Shantaram.

In all, the company promises to be an influential distributing concern in Western India.

KARDAR PRODUCTIONS (Bombay)

Ragged by the constant echoes that Kardar was more clever in producing covers for "filmindia" than pictures for the film industry, Producer Kardar has at last got into executive action and completed "Sharda", his maiden production.

Simultaneously he has also begun shooting "Namaste", his second social story which is being directed by his trusted assistants Messrs. Sunny and Sadiq.

RANJIT MOVIETONE (Dadar)

"Chandni" directed by Mr. Jayant Desai is drawing packed houses at the Royal Opera House and despite its obvious defects, Sardar Chandulal Shah seems to be satisfied with the paying potentialities of this picture.

This studio has a number of pictures in production and it is an impossible task to report all its activities in these days of paper shortage. If names interest you, here are some pictures which are lying ready: "Gowri", "Chhoti Ma", "Bhakta Surdas", "Dukh-Sukh", "Faryad", "Andhera" and "Iqrar".

Sardar Chandulal Shah has been thinking furiously for the last few months, trying to initiate an entirely new policy for his 1943 productions. The nett result of all these cogitations has been the arrangement to produce the following pictures for 1943: "Tansen", "Vish Kanya", "Sati Parvati", "Kalidas", "Shravan Kumar", "Rakhi" and "Jaydev". These are all spectacular costume pictures which are likely to cost several lakhs of rupees for production.

NATIONAL STUDIOS (Bombay)

"Roti" is still running at the Swastik Talkies where it was released.

Other pictures which have been and which are completed and are ready for release are called "Lalaji", "Apna Paraya" and "Jawani". They will come to the screen in this order in due course.

SWASTIK INDIA LIMITED (Bombay)

Under the efficient management of Mr. Pandya who is only recently appointed in charge of this firm, the firm seems to have reorganized itself on a better basis. One of their immediate releases will be "Barat" produced by "Kirti" pictures and featuring Shobhana Samarth.

SOWBHAGYA PICTURES (Bombay)

This is a new production company who have started with a social picture called "Haso Haso Duniya Wale". From the name it seems that it is a comedy which does not make a secret of its intention. We only hope that people laugh when they see it.

Producer-director S. F. Hasnain is perhaps the most progressive film man in the country. His rare courage in producing Muslim subjects, despite popular opposition, was displayed in his first one "Masoom", which portrayed Muslim domestic life very faithfully. Mr. Hasnain is now in Bombay with a big production programme in hand.

EASTERN PICTURES (Bombay)

Their first picture "Badal" will be released shortly in Novelty Talkies in Bombay.

They are now shooting "Dawat", a social story written by Mr. Nazir and he is himself directing the same. Two more pictures are in contemplation and they are called "Bhai" and "Hasti".

GUINEA PICTURES (Bombay)

Their maiden production is called "The Wise Men" and it features Sahu Modak and Mayadevi. The direction is in the hands of Mr. G. R. Durani.

INDIA ART PICTURES (Bombay)

At the Circo Studios this new company is busy producing a social story called "Angoori". The story is based on a novel written by Mr. L. K. Shukla and it stars Kaushalya and Ullhas in the leading roles. Pandit Indra has written the lyrics of this picture and Mr. G. N. Durrani has set them to music.

SUN RISE PICTURES (Bombay)

Producer-director V. M. Vyas is busy with his social picture "Dubai" which, we are told, he is producing with a tremendous speed. We never denied any speed to Producer Vyas, but we always cried for some more quality.

The second picture is called "Nargis", another social story written by Mr. Mantoo, and features Chandramohan, Shobhana Samarth and others.

ROYAL FILM CIRCUIT (Bombay)

This efficient firm of distributors has recently released at the Super Cinema "Mamaji", the maiden production of Chandra Cinetone, featuring Lalita Powar and Nandrekar.

The picture is reported to be drawing well and is expected to run in Bombay for a pretty long time. It has certainly proved a promising beginning to a new producing company.

For laughing out loud !

SOBHAGYA Pictures

Present,

HASO HASO
E
DUNYA WALLO

Starring

RATANBAI

SHAZADI

& GOPE

Directed by

Dwarka Khosla

हसोहसो

ए दुनियावालो

Next

MUSKARAHAT

DIRECTED BY

HARI SHIVDASANI

Starring

MOTILAL

HARI & GOPE

A "INTERNATIONAL PICTURES" PRODUCTION

SCREEN SERVICE

OUR REVIEW

"Chandni" Becomes A Mere Entertainer!

Producers Beat God Almighty!

Picture Draws Crowds At Opera House!

Here is a motion picture, produced for mere entertainment, with a story miles away from reality. The story which is written by Mr. Gunvantrai Acharya, a Gujrati novelist, puts a severe strain on one's imagination. In fact, Mr. Acharya impudently demands of you to believe the following circumstances before you agree to proceed with the plot:

1. That there are two girls, born of different parents—living in exactly contradictory circumstances of life — a good long train journey away from each other — one in the village, the other in the city—one is as poor as a church mouse, the other as rich as the devil can make her — one rural and rustical, the other urban and sophisticated — and yet both are absolute twins in resemblance to the very finger tips. Evidently the producers are better creators than God Almighty.

2. That both these girls are on the same train at the same time and in the same compartment on the very same day in the very same year of grace

3. That both are married to different men, and that both the husbands oblige each other by mistaking the wrong one for his wife, just because the costumes are exchanged.

4. That the village woman, who is in addition a school teacher. does not mind being carried off in a motor car by a strange man who calls himself her husband and takes her right into a bed room.

5. That for eight days the village girl tries to explain the circumstances of the resemblance and costume changing but the strange man in the strange home would not let her utter one word. And she was a school teacher, teaching boys how to talk. Had she been allowed to talk, Gunvantrai Acharya would have no more story left to tell.

If you have stretched your imagination sufficiently to swallow all these things on which the story is based, then you begin to understand what the whole moonstruck show is about. But not till you have made peace with these tall bits of intellectual heights attained by the writer in creating impossible coincidences, can you ever realize what is really being told on the screen.

THE VILLAGE ANGEL

The theme in a nutshell is the usual angle of satire on the much abused educated girl being a heartless, selfish, eccentric person incapable of giving domestic happiness to the husband or to his family. She is contrasted with the ever suffering hallowed angel from the village, who with the least education. fills up to perfection the glorified post of the traditional Hindu womanhood.

CHANDNI

Producers:	*Ranjit Movietone*
Language:	*Hindustani*
Story:	*Gunvantrai Acharya*
Dialogues:	*Munshi Dil*
Songs:	*D. N. Madhok*
Cinematography:	*Krishna Gopal*
Audiography:	*P. C. Subedar*
Music:	*Khemchand Prakash*
Cast:	*Khurshid, Ishwarlal, Dixit, Noorjahan, Baby Kamla etc.*
Released At:	*Royal Opera House*
Date of Release:	*10th Oct. 42*

Director:
JAYANT DESAI

Right from the beginning every one knows that the village girl will score and end with triumph piled right up to her ears, though we see

Madhuri in "Mazaq"

in the picture her inefficiency in filling the water pot at the well. I beg your pardon! I am forgetting that on our screen our heroines go to the wells, not to bring home the water but to give the audience a song. That is a new function our wells have recently begun serving.

The way Gunvantrai Acharya has gone on extolling the virtues of the village girl, I think he will soon succeed in making the village girl a popular bride in the city. I suggest that Gunvantrai should start a matrimonial agency for village girls or organize a village-girl farm in the city to plant those angels dripping with virtues in our modern clubs. It will be a sight for the gods to see our modern streamlined Westernised men dancing the "garba" with these village belles sent out through Gunvantrai village-girl farms.

Though I fail to understand why the modern educated girl is always blackmailed by these orthodox reactionary writers, to maintain national peace I swallow the bone for a time to tell you the story which is named after the heroine "Chandni" but which is actually the pathetic tale of Devi, the village girl.

The story is divided into two social groups—the poor and the rich. The

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"GHIRONDA"

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Yakub, Satish, Gope

and introducing a new find

Najma

•

Director: **S. KHALIL**

Songs & Dialogues: **Poet ARZU**

By Courtesy: **FAZLI Bros.**

•

Producer: S. MURAD

●

APPLY FOR TERRITORIAL RIGHTS:

THE UNITED FILMS

At Jyoti Studios, Kennedy Bridge, Bombay

Since "Khazanchi" came to the screen, girls have started beating the drum in all pictures. Here is Vasanti at the game in "Dukh-Sukh", a Ranjit picture.

poor section is represented by Devi, an angel, her husband Nathu Patel and Chanchala the widowed sister of Nathu. The husband is unemployed and Devi, the wife, is the village school teacher.

The rich section is represented by Vasant, a rich widower, who walks through four large rooms before he turns round once; Baby his motherless child who helplessly cries for a mother when a sick situation demands it but dances vigorously to prove herself an art prodigy Rasila, the married sister of Vasant and Kant lal, her husband.

The rich section is completed by Chandni an educated, sophisticated wealthy girl who believes in the modern girl having the four freedoms.

THE ROMANTIC MIX-UP

Somehow in the most unconvincing way the writer brings about an alliance between Chandni and Vasant and they are married inspite of all the conditions imposed by Chandni to maintain her four freedoms.

After marriage Chandni does not allow her husband to come near her for the specific purpose for which marriages are made, and the hero is shown cooling his ardour on the wet parapet of a fountain in the garden.

Evidently this goes on for days and then the husband and the wife quarrel over the child and the wife leaves home to return to her mother.

Now Gunvantrai opens out another bundle of tricks and Chandni meets her village twin in the train, travelling towards the city. Devi, the village girl, is shown as so much stunned with the finery of Chandni that she agrees to exchange clothes with her on philosophic grounds. And yet Devi is a school teacher, expected to have some balance of mind, and is travelling towards the city all alone.

The change of costumes makes one girl seem like the other and we are asked to believe that the reactions of the world towards them change with the costumes. Not only that but the waiting husbands at the stations take the wrong women home as their wives.

We only hope that some day Gunvantrai does not commit this mistake himself during a period of absent mindedness often associated with writers.

Chandni struggles hard in the grip of Nathu Patel and after being declared slightly mad agrees to go

In "Bhakta Surdas", Khurshid brings new charms to the Indian screen. The picture is expected to be a sensational box-office hit.

Marriage - Riot for 155 minutes

by

JEEVAN, LALITA PAVAR, NANDREKAR, YAKUB & LEELA PAVAR

in

'CHANDRA' Cinetone's Maiden

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'ROYAL' Release No. 17.

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ROYAL FILM CIRCUIT

BOMBAY, 4

Directed by Narottam Vyas

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ZAMINDAR

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IT WILL BE HAILED AS MOST

Refreshing Entertainment-Hit !!

INDIAN ART PICTURES

OFFER

A GEM OF HUMOUR & ROMANCE

ANGOORI

(NOW UNDER PRODUCTION)

Starring KAUSHALYA, ULLHAS, SUNETRA and an array of accomplished artistes.

Story: SHUKL; Producer: LAXMIKANT SHUKLA

Music: G. M. DURRANI; Dances: LUCCHU MAHARAJ

Cinematographers: Naval Bhatt and Purshottam Divecha. Art: D. S. Malwankar.

Associate Director: Chandrahas N. Thakore.

Directed by: MAHESH KAUL

Coming Shortly !

Madhuri tries to restore peace between Rama Shukul and Motilal in "Iqrar", a social picture of Ranjit.

home with Nathu as his wife. But she keeps on giving a good struggle though rather tall and unconvincing at times.

Devi, however, surprises everyone by meekly driving off with Vasant straight to the sick bed room of little Baby painfully crying "Mother". If she had cried "Gunvantrai" instead, the old guy would have at least awakened to realise what a mess he was making of his reputation as a one-time good writer. I am sure, the appeal would not have been wasted on the fatherly sentiment of old Gunvantrai Acharya.

REVERE THE HINDU WIFE

Like magic, Baby recovers under the touch of Devi. For days Devi stays under Vasant's roof presumably as his legitimate wife. Imagine a Hindu woman, an heir to the glorious traditions of Sita and Savitri, agreeing to this vulgar compromise even to save the life of a strange child, however sweet.

The traditional portrayal of Devi as the angelic Hindu woman suffers a severe set-back here at the hands of the Brahmin writer of Ranjit. The Hindu wife, who fasts at intervals through a life-time and prays to God with all fervour, to give the same man as her husband through different births — the Hindu wife who keeps an eternal vigil through a life-time of widowhood with the one hope of rekindling the sacred marital fire with the same man in another birth—will that angelic wife ever agree to the vulgar compromise suggested on the screen by Gunvantrai Acharya so that a few coppers may jingle in the box-offices?

Gunvantrai should ask this question in his own home to find out how grievously he has erred in portraying the traditional Hindu wife.

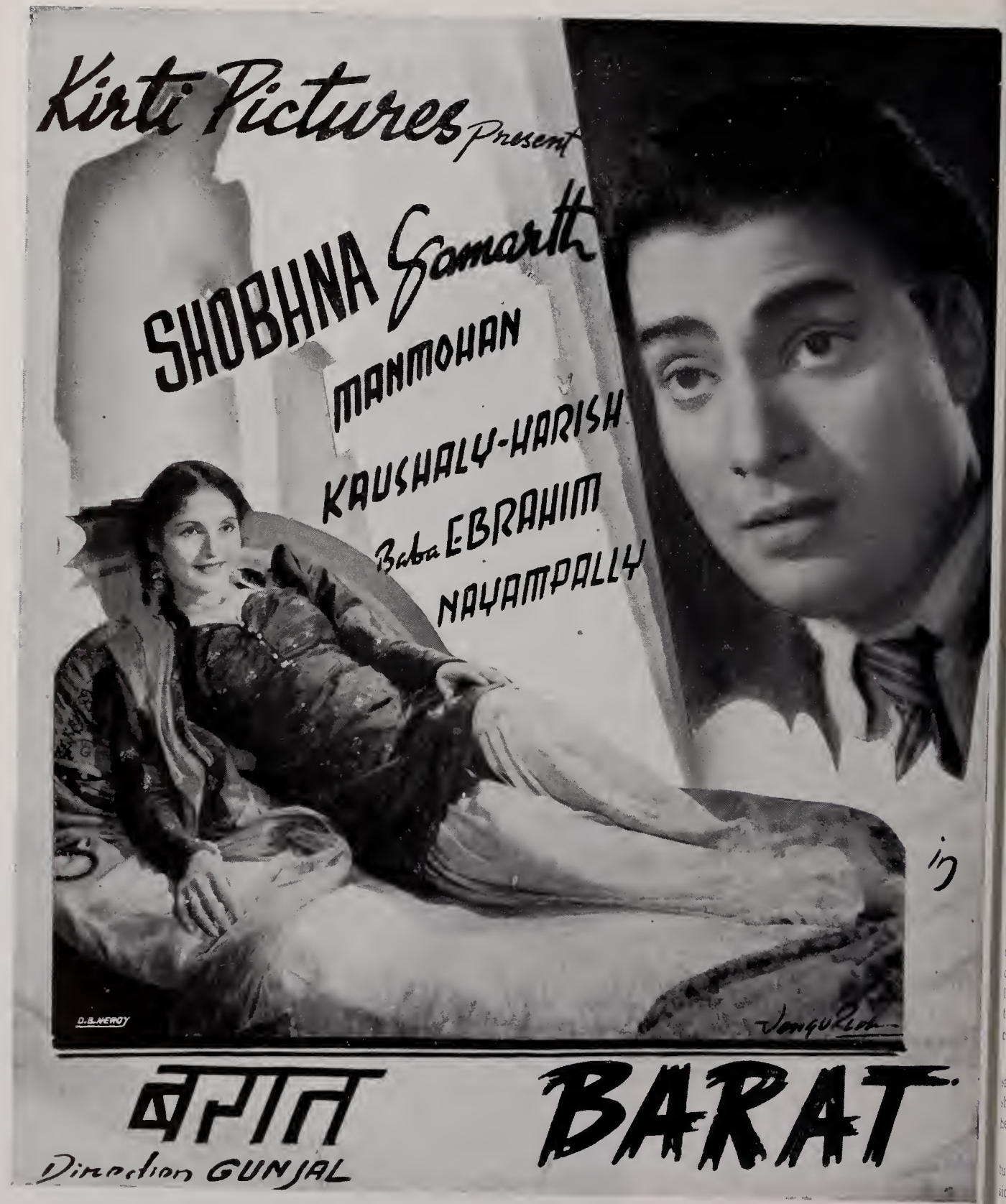
Progressive ideas do not lie in tearing down sacred emotions of the people. Progress must be shown in righting an overdue wrong imposed on modern society by stupid customs and usages.

The vulgar idea suggested by Gunvantrai even strains the notions of the rationalist.

Reverting to the plot, Devi returns to Chandni and rescues Chandni from the ignorant molestations of Nathu Patel and his villagers. But once again Baby, indeed a very obliging child, falls ill and starts chanting "Mummy, Mummy". Once again the unconvincing procedure of exchanged personalities is gone through, but this time when Vasant wishes to force his attentions on Devi thinking her his own wife, Devi exposes the whole racket.

After this Chandni goes through a little heart-searching in a temple, Devi goes through the usual torture

Shahu Modak and Snehaprabha make a splendid pair in "Pahili Mangla Gour" a Navyug picture



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exercises which have been the lot of our mythological ideals and the drama ends with sunshine all-round.

FAULTY TECHNICAL WORK

Several scenes in the picture are realistically directed and display the art and experience of Jayant Desai Aware of the flimsy phantastic background behind the coincidental resemblance between Chandni and Devi, Jayant Desai has succeeded in helping the audience to forget this artificial aspect of the story during several pathetic sequences through which Devi goes. Had Jayant Desai got a story, more true-to-life, perhaps he would have given us an unforgettable picture.

Khurshid is excellent throughout in her performance, though the music does not help her much this time. I am afraid Khemchand Prakash has reached the bottom of his stock, the tunes in this picture being too ordinary.

Ishwarlal as "Vasant" lives up to his old record and so does Dixit in the role of Nathu Patel.

Baby Kamla's dance is too jerky to be appreciated. Her jerky neck rolls make one burst out into a derisive laughter. And her dance was put in there because some one told Jayant Desai that Baby Kamla could dance "marvellously', not because the story required it.

I was a lot disappointed with the technical work of the picture I found the photography definitely indifferent and was shocked to see a clever and experienced cameraman like Krishna Gopal not being able to shoot double-exposure shots with care and precision.

The sound recording is also not satisfactory — the words of Khurshid's songs not being clearly heard.

The technical work in recent pictures of Ranjit has degenerated considerably and I commend this observation to the urgent attention of Sardar Chandulal Shah. The Ranjit technical staff needs an overhaul.

In conclusion "Chandni" entertains —just entertains if you are not too particular about what entertains you.

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Brothers In Blood

By Dewan Sharar

When Rajah Partab Singh of Partab Nagar died he left his kingdom prosperous and powerful. He left its people at peace, its splendid army, in fighting trim, a round dozen of petty States brought into subjection, and his dearest enemy the Rajah of Hari Pur convinced of the unwisdom of reviving their age-old, temporarily dormant quarrel.

Nevertheless he must have had his misgivings; for Jagdeesh Singh, his only son, promised to be but a poor successor, being rash, arrogant, and inordinately susceptible to flattery. There were, however, wise men in office at that time, and Partab Singh abjured his son to be guided by their advice.

* * *

"Especially", he said, "give heed to the counsel of Mohan Chand and his brother. There are no warriors in all Rajputana so valiant, so experienced in warfare, or so skilled in military matters. And since you and they are as brothers, you need have no secrets from them."

Jagdeesh Singh frowned a little, but did not let his father see. It was true that the two had been brought up as his brothers; their mother, who had died in their early childhood, had been the Rani's greatest friend, and the Rani had adopted the orphaned boys and cared for them as if they were her own. Jagdeesh Singh did not love them any the better for that. All his life he had been jealous of them. As children they had surpassed him in everything they attempted; as men they had risen to heights that he could never have attained.

* * *

Mohan Chand was now Commander-in-Chief of the Rajah's army, and his younger brother Ranbeer a general under him. Their peers honoured them, the people and the soldiery adored them. Even Jagdeesh Singh could find no fault with them though he would very gladly have done so.

"Therefore," said Jagdish Singh, "We have no choice but to banish you and your brother from the kingdom."

Dewan Sharar, famous international writer who writes exclusively for "filmindia"

When Jagdeesh Singh came to the throne he rearranged his Government to suit his own tastes. He deposed the old and tried ministers, and put in their place the new and specious; in particular he elevated to power one Nirmal Rai, a political climber whose chief assets were a flattering tongue, an insatiable thirst for power, and a total lack of conscience. Him Jagdeesh Singh made Prime Minister. He would dearly have liked to reorganise the army as well, commencing with the dismissal of Mohan and Ranbeer Chand; but although a fool, he was not such a fool as that. This disappointed Nirmal Rai, who hated and feared the brothers. "However, we will wait and see. Time may accomplish much", said Nirmal Rai hopefully.

By way of hastening the process, he set about the gradual but effective poisoning of the young Rajah's mind.

"Beware of Mohan Chand," was the constant burden of his abjuration. "He and his brother are am-

bitious and they know their strength. Have a care lest they grow in power and one day seize the throne."

"I shall be careful", said Jagdeesh Singh. "But if I were to rid myself of them I should take away the very soul of the army. Then Hari Pur would instantly take heart and attack us again, and other States join in against us. It is only their fear of Mohan Chand's superb generalship, which holds them back. In these troubled times we must look far ahead."

"But not too far. Those two think themselves the real rulers of Partab Nagar", said Nirmal Rai. "Watch carefully, Highness, and see if I am not right."

And Jagdeesh Singh did watch. and, as can always happen in such circumstances, soon believed he saw what he was looking for. The brothers bore themselves proudly—too proudly, Nirmal Rai hinted; they presumed upon their indispensability; they lived in state well-nigh befitting royalty. "Maharaj, observe Mohan Chand's horse," whispered Nirmal Rai on a day when Jagdeesh Singh watched from his palace window a parade of the troops. "Has even your Majesty such a steed?"

Jagdeesh Singh looked and frowned. Indeed, the horse was a magnificent one; in all the royal stables there was none to equal it. Jagdeesh Singh's face darkened angrily; it came into his mind that when next he inspected his soldiers his mount would be outshone in all men's sight by that of his Commander-in-Chief—a thing unthinkable. He was silent with the silence of growing ire, and behind his back Nirmal Rai smiled in secret.

From such small sparks do conflagrations spring. When the parade was ended Jagdeesh Singh summoned Mohan Chand to his presence. And Mohan Chand came—a very splendid figure of a man, tall and upright, magnificent of bearing, fearless of gaze.

"You sent for me, Maharaj?" he said.

"We did," said Jagdeesh Singh. "....That was a new horse you were riding at the parade of troops just now?"

"Yes, Maharaj," said Mohan Chand. "Your Majesty admired it?"

"So much", said Jagdeesh Singh deliberately, "That we desire it for our own use."

It was an outrageous and unprecedented demand, violating all rules of etiquette. In those fierce days a Rajput's horse and sword were his dearest possessions; he valued them next to his honour, and certainly more than his life. Mohan Chand stared at his king with justly amazed eyes.

"Your Majesty is pleased to jest", said he stiffly.

"We do not jest," said Jagdeesh Singh.

* * *

The eyes of the two men met and held, until Jagdeesh Singh's drooped beneath Mohan Chand's stern regard.

"Mohan Chand," he said, his quick anger alight," that request is made with good reason, as a test of your fidelity. It has come to our ears that you and your brother are becoming altogether too proud. that your loyalty means less to you in these days than your own self-aggrandisement".

"Let me meet the man who has said these things, Maharaj!" said Mohan Chand, at white heat.

"It is common talk", said Jagdeesh Singh.

"It is a lie!" said Mohan Chand. "Have I not served you faithfully, Maharaj, and your father before you? Have I not been true to my sword? Have I not saved your very kingdom at the head of your armies? Have I not been loyal?"

"You have", said Jagdeesh Singh. "But are you loyal still?"

"Highness!"

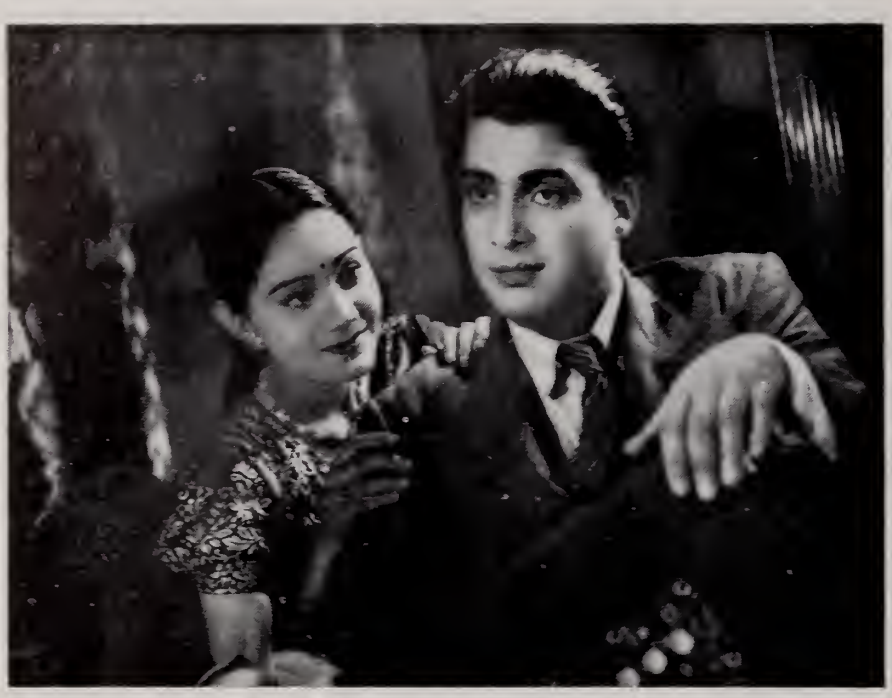
"To put that loyalty to the proof," said Jagdeesh Singh, "we asked you for your horse. Now you know what hangs on your answer. We are waiting, Mohan Chand."

Mohan Chand's face was very calm, but his eyes blazed.

"Well?" said Jagdeesh Singh after a moment.

"My answer, Highness", said Mohan Chand, "is 'No'."

And they fought like men possessed, neither giving nor asking quarter.



Akhtar Hussein and Kaushalya team for the first time in "Barat", a Kirti picture.

An instant's dead silence held the room as in a spell. Jagdeesh Singh broke it.

"You know what conclusion we must draw from that, Mohan Chand," he said hotly. "That were you as loyal as you profess, you would refuse your Rajah nothing!"

Mohan Chand, pale with anger at the insult, would not stoop to reply.

"Therefore" said Jagdeesh Singh, "We have no choice but to banish you and your brother from the kingdom!"

* * *

Of all those who grieved when the news became known—and there were many—none sorrowed more sincerely than the widowed Rani, Jagdeesh Singh's mother.

She loved Mohan and Ranbeer Chand as if they were her own sons. Perhaps in her heart she wished that they were, or that Jagdeesh Singh were more like them. She was growing old and frail now, and she wept when they came to bid her farewell.

"How can I bear to lose you?" she said, "You have been so dear to me all these years. And where will you go when you leave this land that has been your lifelong home?"

"Rajah Sukhram Singh of Hari Pur has offered to make me Commander-in-Chief of his army," said Mohan Chand, "and he will give Ranbeer a post under me. Other states also are eager to enlist our services, but Hari Pur is the greatest. We will serve no petty princes."

"Hari Pur" sighed the Rani, "Partab Nagar's hereditary foe! There will be war, my sons; there has always been war between them and us: what can any man expect when two strong rival kingdoms lie at each other's very gates? For centuries there has been a continual duel between us. It will be so again now; and you will be fighting against my son who has been as your own brother."

"He will no longer let us fight for him," Ranbeer Chand reminded her gently. He was a slightly younger edition of his brother; there was little difference between them, save such as those few years made: each had the same splendid height, the same gallant bearing, the same eagle eyes and forth-right gaze. The Rani watched them go as one who mourns her dead.

Rajah Sukhram Singh made much of them. It is probable that he had never dreamed of such incredible good fortune coming his way. Certainly they had no comparable successors in Partab Nagar. Jagdeesh Singh soon discovered that. At first he prided himself on having acted with firmness and decision. Then his pleasure turned to misgiv-

That's the Hindu wife—modesty her heirloom. But Ullhas does not appreciate it in "Sharda", a Kardar picture.

ing, for the two strongest of the lesser states which his father had conquered learning of the brothers' dismissal, promptly joined forces, rebelled against their overlord, and proceeded to make war on him.

* * *

Jagdeesh Singh mustered his army, talking loudly and impressively about punishment, but he had no soldier in his kingdom—including his new commander-in-chief, who was a relation of Nirmal Rai's—with such genius in generalship as Mohan or Ranbeer Chand and the combined forces of the two insurgent States were very formidable indeed; so formidable that meeting them in sufficient strength meant leaving the frontier which adjoined Hari Pur practically unguarded—a fact of which Sukhram Singh might be relied on to take instant advantage. Especially—Jagdeesh Singh realised this to the full—now that Mohan Chand, with his intimate knowledge of Partab Nagar's strength and weakness, was at the head of Hari Pur's army.

A difficult situation.

One person in Partab Nagar, however, had her own ideas as to the best course of action. This was

Motilal and Suvarnalata team together for the first time in "Pratigya", a Chitra picture.

the Rani, who without saying anything to her son until it was too late for protest, took it upon herself to send a letter to Mohan and Ranbeer Chand.

"Come home, I implore you as your mother, before it is too late," she wrote. "Otherwise catastrophe befalls us. Once the subject States begin to turn on us, the rest will follow suit; and before long they will tear Partab Nagar to pieces like a pack of wolves. You alone, whom they fear, can avert this. My son was foolish and the prey of evil counsel. Forgive him and return for the sake of the land you served so well and of the mother who loves you."

* * *

Mohan Chand received that letter at his headquarters on a morning when the air was full of rumours of war. He sent for Ranbeer and showed it to him.

"This makes things difficult," said Ranbeer. "We owe her everything."

"That is so," Mohan agreed. "But we are vowed now to the service of Sukhram Singh."

"He is not yet at war," Ranbeer pointed out. "Moreover, did we return to Partab Nagar there would be no war; none would dare attack then."

"True," said Mohan; and his heart yearned to the land of his birth, where were his home and everything he had to love. Ranbeer thought of a girl in Partab Nagar. "Yet Jagdeesh Singh has exiled and disgraced us."

"The Rani would see that our honour did not suffer. And this

Imagine the non-violent Ashok Kumar doing that in "Kismet", the new picture of Bombay Talkies. His costume seems to have made him bold.

touches greater matters than our own feelings. It concerns the welfare of a people—aye, it may well be of all Rajputana."

Mohan nodded in this as in all things, the brothers were entirely at one.

"I will go to Sukhram Singh and tell him of our decision," he said.

He went straight to the Rajah and obtained audience of him. Sukhram Singh looked round at his entrance, with an eager face.

"The very man I wanted!" he said. "I was about to send for you, Mohan Chand. I have declared war upon Partab Nagar!"

For a long moment Mohan Chand stood silent. Sukhram Singh watched him curiously. Presently he spoke.

"Highness," he said, "you know the circumstances in which my brother and I came here. You know also how deep a debt we owe to the Rani of Partab Nagar, who is as our mother. Today I received this letter from her".

He watched Sukhram Singh read it.

"I came here, therefore, Highness, to tender my resignation and my brother's. Now, however, since you have declared war, I cannot desert my post. But because of our debt to the Rani I beg that you will release my brother from his service; and he shall go back and lead the army of Partab Nagar."

"And you will fight against him —your own brother—and he against you!" Sukhram Singh said.

"Even so, Highness," said Mohan Chand.

* * *

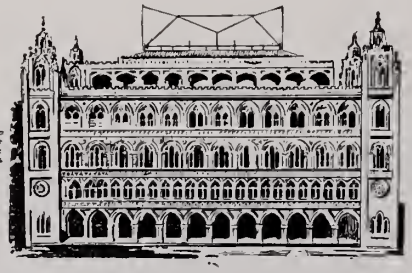
He and Ranbeer embraced and took leave of each other.

"We part as brothers, when we meet again it will be as enemies," said Mohan, "One day, if the Gods permit, we may yet be brothers again. Until then, farewell."

"Farewell", said Ranbeer; and returned to Partab Nagar.

Jagdeesh Singh made him deeply welcome, albeit a little shamefacedly. The Rani, overjoyed, made him more welcome still; and the people of Partab Nagar, and the soldiers who had served under him, were wild with delight. Only Nirmal Rai was not pleased in the least.

Ranbeer had no time to trouble about such petty enmities. He had his hands full with the command of his army, and with the armies of the tributary States who rallied under Jagdeesh Singh's banner. From far and near they came with tramping of feet and drumming of hoofs, with martial music with the pitching of tents that rose in sudden colonies along the hills that edged the frontier valley; and on the valley's other side there gathered the opposing armies of Sukhram Singh and his two strong allies, under Mohan Chand's command. The ancient duel between Partab Nagar



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and Hari Pur was going to be fought to a finish at last.

And the women of Partab Nagar, the Rani among them, looked out upon the vast array, as did their sisters of Hari Pur, and grieved that the very flower of Rajput chivalry must so soon and so inevitably perish.

There were others who thought likewise — in particular Jagdeesh Singh, grown notably older and wiser in the past period of stress. He said as much to Nirmal Rai.

"All this bodes ill for Rajputana," he said, "It will be a weakened and a helpless country when this battle is over, open to the mercy of any invader. I do not fear for myself, as all who have fought with or against me can testify; nevertheless, I wish this thing had not to be."

"Must it be, Highness?' said Nirmal Rai.

"What do you mean?' Jagdeesh Singh demanded. "Are you suggesting that we should capitulate?"

"Never," said Nirmal Rai. "But this I do say: that it were better a thousand times that you should select one champion to represent you—offering that great honour to the general commanding your army —and Sukhram Singh do the same. and let those two, and those two only, fight until one be conquered or slain; and the battle go to the victor's side. It would not be the first time that great issues have been decided in single combat."

Jagdeesh Singh stared at him.

"By all the Gods, but there is something in what you say, Nirmal!" he exclaimed.

Straightaway he sent a herald to Sukhram Singh; and summoned Ranbeer Chand to his side.

"It is good." said Ranbeer, when he had heard the plan. "Better sacrifice two lives than two lakhs of lives. I myself claim the honour of representing Partab Nagar in that duel, Maharaj'.

The herald Jagdeesh Singh had sent. came spurring back across the valley.

* * *

"His Highness Rajah Sukhram Singh is willing to fall in with your suggestion, Highness," he said, "His Commander-in-Chief, General Mohan Chand, will be his swordsman."

* * *

In that pleasant valley, with the mustered armies watching in silence from the bordering slopes, the brothers rode forth to the encounter.

At sight of those two very splendid figures a stir rippled audibly through the throng; rippled and rose until it became a full-throated cheer. They met in the centre of the valley; saluted; and the duel began.

There would have been no more perfectly matched pair of combatants. Nor was there a swordsman to equal either in all the warring States. And each knew to a nicety all the other's tricks of guard and parry and thrust; could read the other's mind, and foresee and forestall all his moves.

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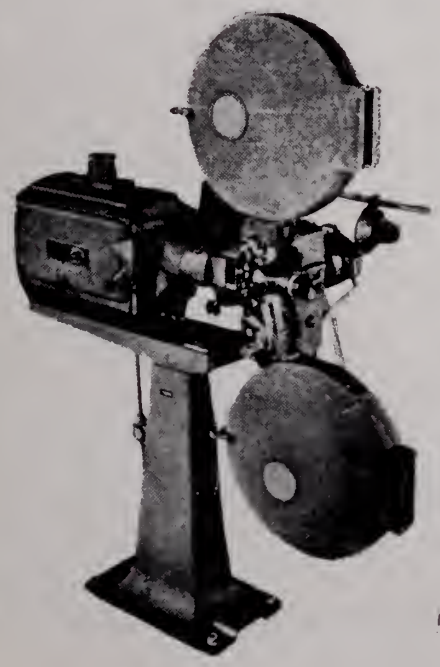

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18 NEW QUEEN'S ROAD BOMBAY

Ashok Kumar looks a sweet pathan in "Kismet" a Bombay Talkies picture. Here he is squeezing the unreal for the real.

They fought on horseback. with spear and sword, while the noon sun blazed overhead and the armies watched. wild with excitement; and not a man—save possibly Nirmal Rai—but thought in his heart: "Would that neither need die! Would that I—or any of us—could give his life instead!' They fought while the tides of the day turned to afternoon; and when of a sudden Ranbeer's horse reared and fell and rolled over, wounded to death, Mohan sprang from his saddle, and flinging his spear down as Ranbeer had already done, attacked his adversary with his sword.

Ranbeer responded vigorously. Brothers they were, and as brothers had always lived happily and in amity; but they were brothers no longer now. Each knew that the fate of the country to which he was pledged hung on his sword's skill; and they fought like men possessed, neither giving nor asking quarter. And the watching armies shouted aloud until the sound rolled along the valley like thunder; but Jagdeesh Singh was silent; for though his crown and kingdom depended on the issue, he could only marvel at that fight, and grieve that one of those valiant combatants must die. He knew also, deep within his heart, that be the end what it might, his was the blame; and that as long as he lived he would never forgive himself for his share in the matter.

The finish came when the strength of the lesser men had long been spent. Both were weary now, and weak with many wounds; nevertheless the fire of their zeal flared up in a dying blaze, and they closed with each other in the last swift, furious, clashing bout that ended all.

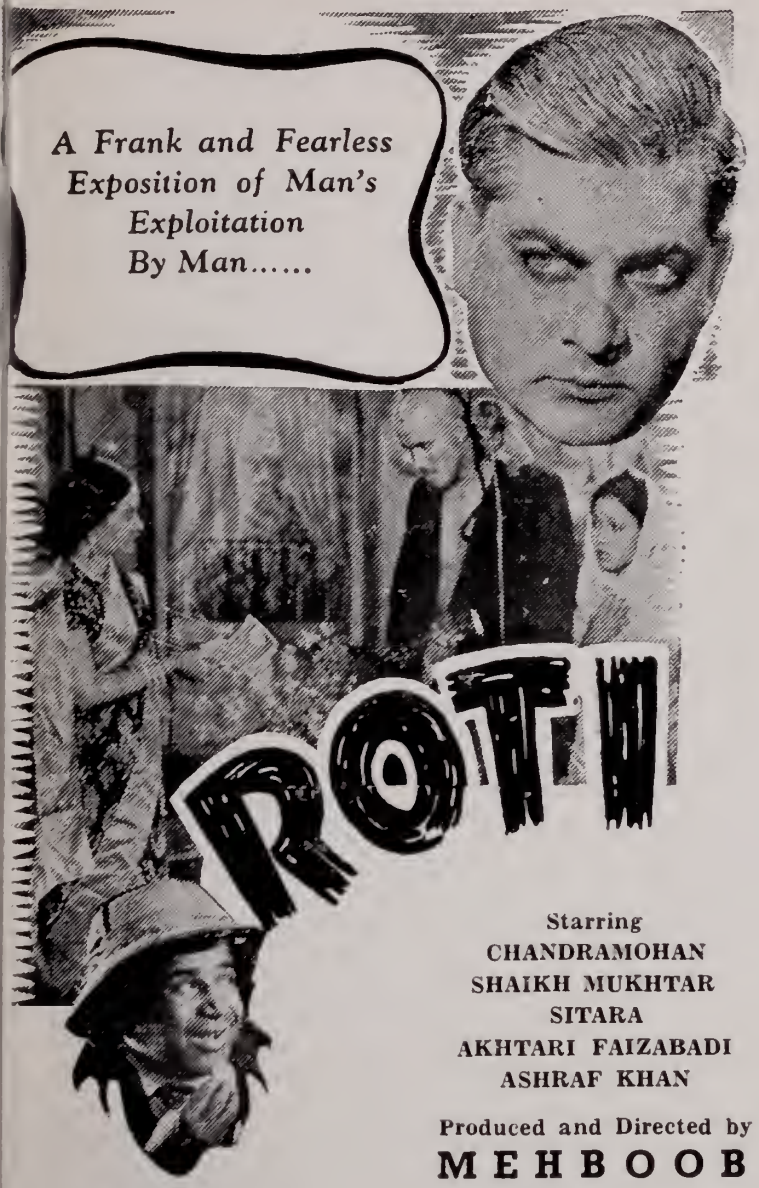
Mohan's sword found, of a sudden, a break in Ranbeer's guard; it darted, and Ranbeer swayed, mortally wounded. Yet in that moment he found strength to plunge at Mohan; and with an ultimate effort send his own blade home. Then he fell; and Mohan fell also, and lay dead across the body of his brother.

* * *

When evening fell the valley that men had looked to see red with carnage, and dreadful with the sights and sounds of war, was still, save for the steady tramp of a myriad feet; and the hills that bordered it on both sides were black with moving masses of men.

The armies of two great States and of many lesser ones, marching quietly homeward in peace.

Shobhana and Mubarak come together in "Shobha", a social picture of Wadia Movietone.



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with
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YAQOOB, AMAR,
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SUNALINI DEVI,
MAYA DEVI, VATSALA,
GULZAR, QAIMALI, VASKER

Direction
Lalit Mehta
and
Chimankant Gandhi

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Starring
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Directed by
R. Thakur

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